



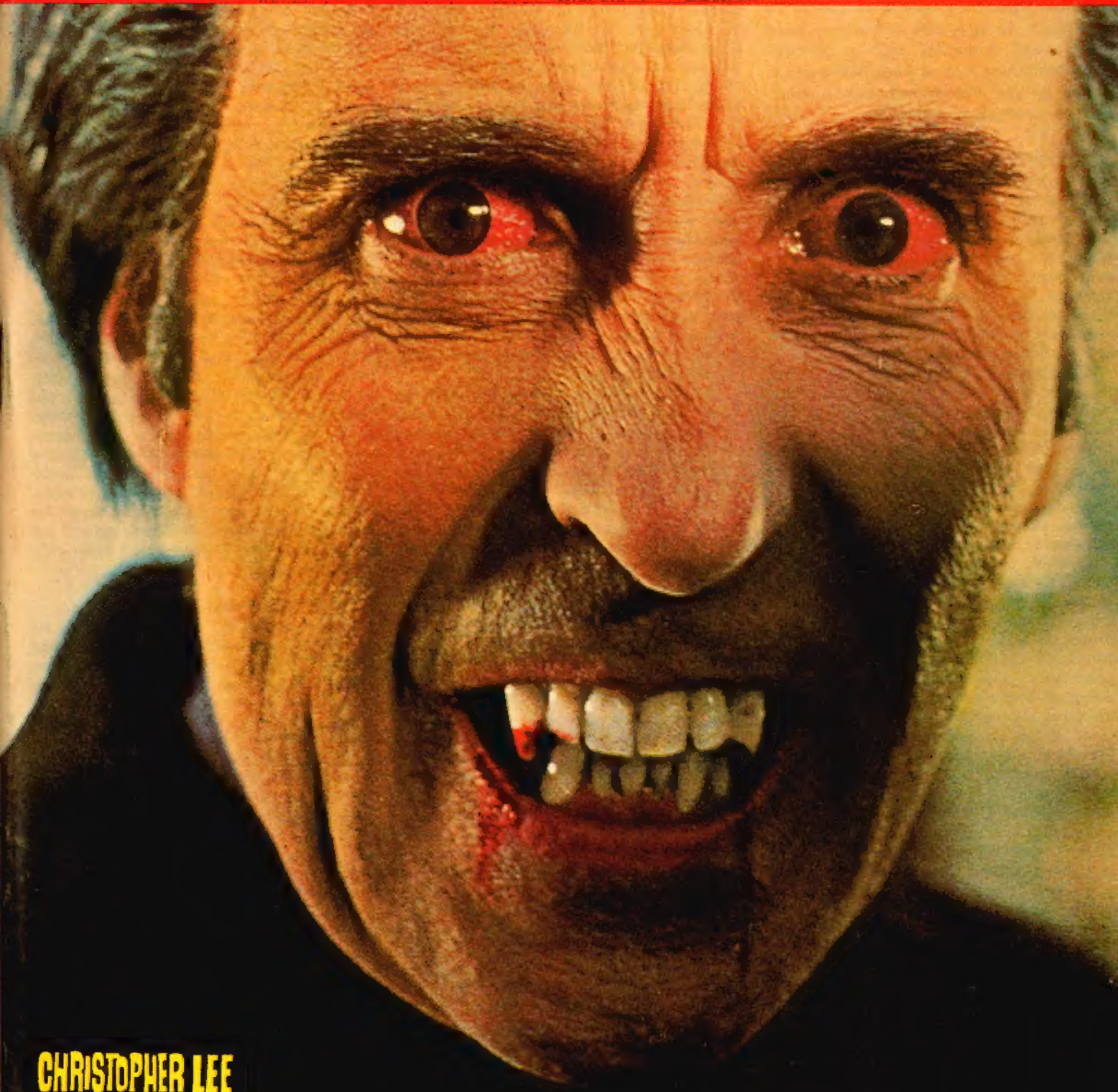
FAMOUS
MONSTERS
#84
JUNE 1971

FAMOUS

A WARREN MAGAZINE PDC
60¢

MONSTERS

OF FILMLAND



CHRISTOPHER LEE



"They call me monster. I was built from dead bodies. I live again and chill & thrill people. This magazine is put together by a Doctor of Monsterology who takes bits & pieces from dead movies and mixes them together with new—and excitement leaps from the pages to grip you in a spell of delicious fright! Don't attempt to escape or I'll have to reach out from the page and grab you!"

FAMOUS MONSTERS OF FILMLAND



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OUR COVER: A blood-shot eye-full of Christopher Lee, our Favorite Living (?) Vampire.



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Wanted! More Readers Like



Leonard Nolan

• Writing letters to TV stations may help, Charles, but there are other places, such as museums and art theaters, where you can catch some of those old classics. A theater in New York, for example, recently paired **WHITE ZOMBIE** with freaks, to the delight of filmmonster fans in that area—Ed.

STANDING UP FOR MONSTERS

Judging from articles & especially reviews about the last two Harryhausen exploits into pre-history, **ONE MILLION YEARS B.C.** & **VALLEY OF GWANGI**, it seems that such films are being severely criticized and degraded. Time magazine, for instance, said of the animated creatures in **ONE MILLION YEARS B.C.** that they were "better than

the ones in Japanese movies and worse than the ones in Macy's Thanksgiving Day Parade, the others being nice little lizards and turtles vastly enlarged by macrophotography."



Worse than Macy's Parade?

Perhaps if the reviewer had spent some time behind-the-scenes, he would have realized how time-consuming and painstaking the process of animation is. He might have thought twice about his criticisms.

Though **VALLEY OF GWANGI** fared somewhat better with the reviewers, it was hardly as lavishly praised as it should have been. It had some of the greatest animation scenes I've ever seen.

What I'm doing is standing up for someone who hasn't won an oscar for special effects, yet has not been discouraged from making more great films for us to enjoy. That man is, of course, Ray Harryhausen.

MIKE SCOTT
Albuquerque, N.M.

VAMPIRES MAKE THEIR MARK

I am currently a senior in college and have read **FM** on and off since the very first issue. I particularly enjoy your articles on such figures

as Bela Lugosi. It would be nice if **FJA** could tell us of his personal reminiscences of Lugosi.

Recently, a network in New York began advertising that they were going to televise **MARK OF THE VAMPIRE**. Naturally, all my friends and I assumed this to be the 1935 classic. But when the film was broadcast, it turned out to be a 1957 picture called **THE VAMPIRE**, which had been re-titled **MARK OF THE VAMPIRE** for television release. This particular disappointment highlights a more general one. There are many classic horror films which none of us have ever seen (and we have been scouring the TV for such films since the late '50's!). Among these films are **MARK OF THE VAMPIRE**, **WHITE ZOMBIE** and **THE OLD DARK HOUSE**.

Wanted! More Readers Like



Alfie McCabe

Perhaps if **FM** fans deluge their local stations with letters, the next **MARK OF THE VAMPIRE** shown on TV will be the real one.

CHARLES MITCHELL
Brooklyn, N.Y.

HE'D LIKE TO PUN-ISH US

Famous Monsters is getting punnier each issue and I wish you would cool it with the jokes already. I used to enjoy reading your editorials, but now I don't even bother looking at them because they have nothing of importance to say.

I'm very happy that you ran the article on the **APE WOMAN** series which has been neglected up until now. The **CAPTIVE WILD WOMAN**

Wanted! More Readers Like



Greg Ewen

cover was beautiful! Please make "Fires of Death" your last article on **VOYAGE TO THE BOTTOM OF THE SEA**. I'm glad it's off the air and I don't wish to be reminded of it.

"Girls and Ghouls Gallery" is the most juvenile waste of paper & ink I have seen. On the other hand, "Graveyard Examiner" should be longer with a full page devoted to fanzines.

My final request: do another article on Harryhausen & his great films!

TIM JOHNSON
Long Island City, N.Y.



Hail, Kristina Hallind!

THIS ISSUE DEDICATED to Horror Heroine Hallind, movie monster fan #1 of Sweden. Scandinavia has sent us many greats in the field of fantastic films—Tor Johnson, Ib Melchior and Ingmar Bergman, to name but three—and our only complaint, after looking at Kristina's foto, is that so far Scandinavia hasn't seen fit to share this super-natural smorgasbord with us! Plan now to meet this fantastic flicker flicka (that's Swedish for girl) in 1976 at the World Science Fiction Convention in Stockholm! (Yes, I'll be there.)—Editor.

Beware The Stare Of



Bill Pugmire, Jr.

FM IS THE GREATEST

First of all, I want to tell you that I love **Famous Monsters** & so do many of my friends.

I've been a monster fan for a long time, and I'm fascinated by anything concerning the great Bela Lugosi.

Words can't express my admiration for **FM**, but may I say, "it's the greatest!"

SILVIA YNDA
Astoria, N.Y.

Wanted! More Readers Like



Charles Dwyer

YORGA IS SCARIER THAN MY GA

I am a widow & mother of 3 children, ages 14, 10 & 7. We are all devoted fans of **FM**, Christopher Lee, and other horror greats. I was raised on Chaney, Karloff & Lugosi.

Although we have only a limited amount of money for pleasure, we try to see every "good" movie, and especially enjoy Mr. Lee's films. Now we've just seen a new vampire, **COUNT YORGA**, played by a most convincing actor, Robert Quarry. Lee is still our favorite but Quarry did a fine job as Count Yorga.

MRS. VIRGINIA PRIMORE
Birmingham, Ala.

CHANEY RETURNS

I have been reading **FM** for a number of years & really enjoy it. I must confess that

I was a bit confused when you suddenly jumped 10 issues from #69 to #80, but Forry Ackerman explained the situation with his usual ability.

After reading #80 tears of happiness welled up in my eyes. I had feared that Lon Chaney Jr. would never make another horror film. I thought I would never see him again except on re-runs of old movies on TV. Hearing that he will be in **BLOOD OF FRANKENSTEIN** was the best news a Chaney fan could possibly hear.

To tell you the truth, I don't think that the Monster's make-up in **BLOOD OF FRANKENSTEIN** is, shall we say, up to par. But of course, I must take into consideration that he has been blown up, set on fire, pushed into sulfur pits and shot for the past 40 years! Also, I just can't picture a Dracula with a beard.

MIKE ANDERSON
St. Paul, Minn.



Looks like he's been thru a chopper!

HOLMES SWEET HOLMES

I've been a fan since the age of 5, but not until **FM** #1 appeared did I realize that other fans existed. I was 12 or 13 then and, except for Chaney and Lugosi, the

"big" names were still alive & working. I feel sorry for the new fans who cannot have the pleasure of looking forward to the latest Karloff or Lorre pic. Nor can they hope to see these actors in person. Fortunately, they still have Price & Lee & the marvelous Peter Cushing.

With that prologue, I'd like to write about my favorite star: Basil Rathbone. I never miss an opportunity to see a Rathbone film, whether he is the hero or the villain. I never cease to marvel at the versatility and the involvement of that wonderful actor. Altho he seems to have regretted his identification with Sherlock Holmes, he created an enduring & classic figure. He developed a character with many facets (he could be so frustrated & annoyed with Dr. Watson and, at the same time, be affectionate). As a

villain, he excelled above all others. Again, his depth of characterization produced the dashing & the sinister, the perfect opposite to an Errol Flynn or Tyrone Power. Thanks for everything, Forry. But how about a little more Rathbone?

TOM FULLING
Portsmouth, N.H.

WE WANT TO READ YOUR MAIL, MONSTER!

Send us your letters & photos—and then watch this Fangmail Dept! You may appear in print!

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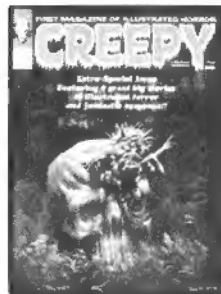
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THE MONSTER WHO CHALLENGED THE WORLD!

**would it become
heavyweight champion
of the planet?**

"The biggest & most ferocious monster ever built in Hollywood"—that's how they ballyhoed THE MONSTER WHO CHALLENGED THE WORLD back in 1957 when, 10 years ago, it was co-billed with THE VAMPIRE.

"Chill Shocker," they called it.

"Tim Holt Stars As Ogre Killer."

**Don't let this happen
to you—if you can help it!**





See "The Kraken Wakes" in the accompanying story.

Last look for a man about to be killed by a monster.



A marauding, mangling atomic monster . . . crawling up from the depths to terrify & torture . . . a new kind of terror to numb the nerves . . . a giant mass of destruction!

"You've seen the others—now see the greatest."

preparation for terror

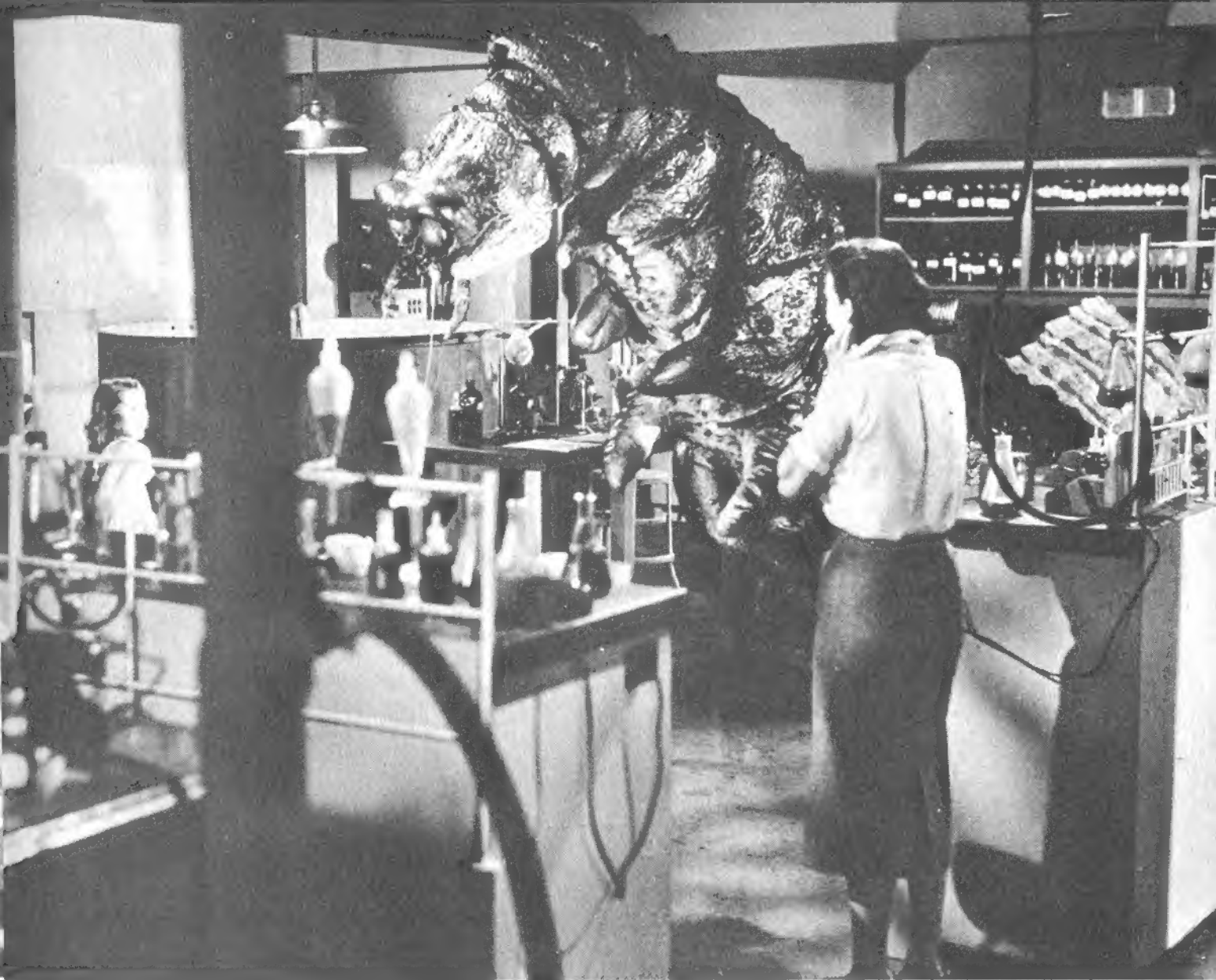
"A great deal of research & development went into 'The Monster,'" said the co-producers.

"We hired an art director to draw 50 sketches of a sea beast. Then, when the proper horror was decided on, we had a sculptor create a model of the amazing animal."

The proper horror? A combination of a giant snail & mollusk.

The sculptor? One of film town's top special effects masters, Augie Lohman.

Lohman went to work to build not a model,



Illustrating "Horror in the Lab" in the text.

not a miniature to be animated, but a mechanically operated monster a full 11' tall.

Remember *MOBY DICK*, the Great White Whale in a whale of a tale brought to the screen by Ray Bradbury? Well, *MOBY* was only 9' in all—the Mollusk That Challenged the World (even if he did it at a snail's pace!) was 2' bigger!

inside the monster

Have you ever wondered what monsters were made of? Not only on the outside but their interiors?

Well, this one had nearly 16,000 feet of *wires* inside!

Three miles of intricate wiring!

The wires had to be worked by levers like auto-shifts.

And do you know how many men it took to work the wires?

A crew of 5!

if such a creature attacked california

"What exactly *would* happen if such a mythical sea beast were to attack California? I asked myself," said the author of the screenplay (who, amazingly enough, was a *woman*!) "I asked the Pentagon and they decided that if an oceanic monster threatened the world, or any part of it, the Navy would be in charge, since it arose from the sea." Originally it was thought that the hero would be an Air Force officer but Washington advised differently.

Location was shot around the All-American Canal near El Centro, Calif. This is described as "a fascinating series of waterways" and provided excellent dramatic backgrounds for the dragnet thrown up to catch the developing eggs before they reached—oops! we're getting ahead of the story.

cry of the creature

How do you create the voice of such a monster?

"Much experimentation went into this phase of the picture," said the producers. "We wanted something as terrifying vocally as the monster was visually."

It was decided to use a blend of a high sound with a low tone.

For the low tone the growl of a puma protecting its young was recorded. This threatening animal sound of a great wild cat at bay is enough to raise the hackles on anyone's neck. But added to that, for the high sound, was the cry of a bittern.

A bittern is a type of marsh bird which emits a particularly terrible gasping sound.

When the gasp of the bittern & the growl of the puma were combined into a single sound, it was like nothing previously heard by the human ear.

And it was a new note of fear.

"Let sleeping Krakens lie," is Dr. Rogers' advice.



the monster's story

The Salton Sea is an inland lake in the heart of the Southwest which has survived from pre-historic times. Because of its natural isolation, the Navy has set up a top research station where, under close security, they work with underwater demolition, guided missiles & overwater parachute tests.

A parachute test outfit conducts the last routine jump of the day and 2 seamen, Johnson & Sanders (Jody McCrea & Wm. Swan), wait in a patrol boat to pick up the jumper.

But the jumper fails to surface. After striking the water, he sinks, completely disappearing from sight!

Later, when the land radio at the Naval base fails to contact the patrol boat, the operator calls Lt.-Comdr. John Twillinger (Tim Holt), head of the Naval Intelligence unit.

"Come on," says Twillinger to Lt. Bob Clemens (Harlan Warde), his assistant, and the 2 of them head for the spot where the patrol boat was last reported.

The patrol boat is found with little difficulty. But they have *great* difficulty in understanding what happened to its occupants.

Johnson has disappeared.

Sanders is there but he can answer no questions about his partner nor the missing parachutist.

Because Sanders is . . . dead.

Near the corpse of Sanders is something strange:

An inexplicable jelly-like substance—sticky, slimy, repellant.

Like the glistening goo that is the trail of a snail.

But a snail—that BIG?

attack from below

Twillinger scoops up some of the creepy substance and takes it back to the base for analysis.

"What do you make of this, doc?" he asks Dr. Rogers (Hans Conried). "I suspect the water in the sea may be radioactive."

"Radioactive?" echoes the doctor. "I'll have my assistants run Geiger checks on the sea floor. And I'll check on the jelly to determine its origin."

While at the lab, Twillinger meets Gail MacKenzie (Audrey Dalton), who is the doctor's secretary. She has a charming little 5-year-old daughter, Sandy (Mimi Gibson).

Dr. Rogers directs his assistant & a diver to look over the mystery area and they come upon an amazing discovery: the water is radioactive, and contained in it are rows & rows of egg-like sacs with dim, pulsing shapes inside. The divers bring up one of the eggs; the others are blown up. Unknown to the divers, something is watching them—something that is not happy about hav-



The Lieutenant-Commander has an inspiration.

ing its eggs destroyed. After the single egg is hauled on deck, there is an unearthly roar and a huge caterpillar-like monster rears up out of the ocean!

the kraken wakes

Twillinger grabs a boat hook and jabs at the monstrous thing, puncturing its eye. A hail of bullets kills it.

The lone egg is taken back to the lab and put in an incubation tank regulated to such a water temperature that the egg will neither hatch nor die. Rogers merely wants to observe it. He tells the visiting brass: "In prehistoric times there was a creature similar to the one that attacked the boat. I was known as a Kraken. It may be that these creatures didn't die out completely but lie in suspended animation on the ocean floor."

It is theorized that the underwater demolition tests probably opened up a fissure, reviving the

horrors & their eggs. They can lay an incredible number of eggs. It is realized that *all* the eggs must be found & destroyed and the people warned to keep away from the beaches.

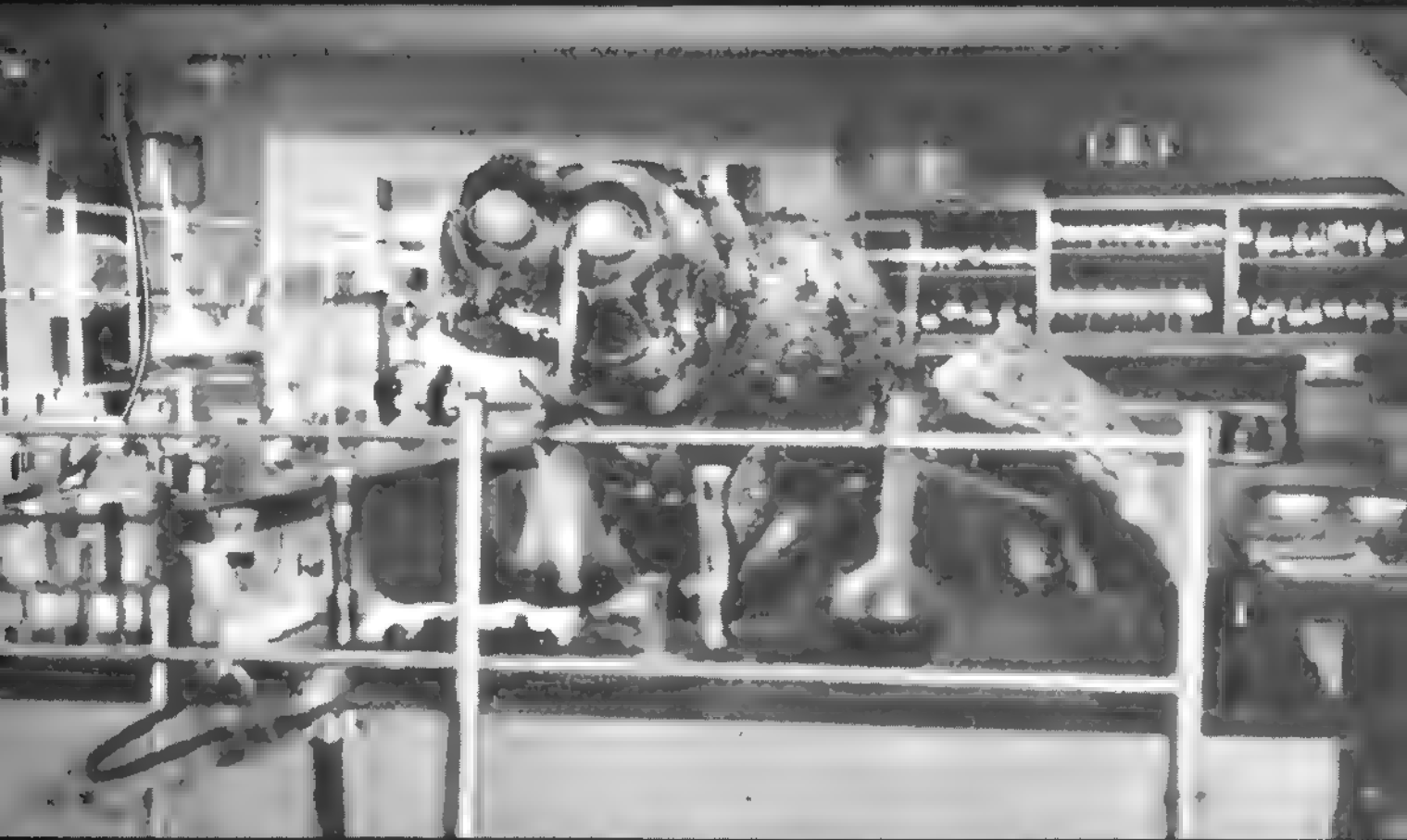
But one foolhardy girl meets her sweetheart on the seashore by nite and they go for a swim. One of the giant horrors drags them beneath the waves! The next day only the clothes of the young lovers are found . . . smeared with the tell-tale jelly-like substance.

Fearing the worst, the Navy group go back to the site where the Kraken was sighted. Divers discover shrivelled hulks of what once were living beings. Trying to get a Geiger count on the corpses, one of the divers' airtanks becomes tangled in seaweed and before his partner's horrified eyes the man is seized by one of the Krakens and shrivelled like the other corpses!

all-out alarm

The remaining diver panics, heads for the surface, babbles of what has happened below. "We must bomb the area!" declares Twillinger. Even

Tim Holt Shoots A Jolt of Live Steam



That Makes The Sea Beast Scream!



Author of the screenplay
Pat Fielding finds out
how it feels to be men-
aced by her own crea-
tion.





A magical masterpiece of realistic monstrosity.

so, some of the things may have escaped and even now be laying their deadly eggs.

By following huge slime trails left by the monsters' bodies it is discovered that the Krakens have headed for the Salton Sea canals. At one of these an old Gatekeeper at one of the locks shoos off some kids. Later at night, hearing noises, he thinks the young people have returned, goes out, looks around—and falls victim to the hideous monster that rises up behind him. When his body is found it is a dried shell.

Elsewhere, another gatekeeper hears a shrieking noise and sees a cracked shell rise to the surface.

More eggs are found at the bottom of a lake and Dr. Rogers has them blown up.

horror in the lab

Meanwhile little Sandy has sneaked into the lab to visit her favorite rabbit. Finding it too cold for her pet she turns a knob, thinking it will raise the temperature. It does—but in the incubator tank where the monster egg is!

Next day Sandy goes to revisit her pet but it & *all* the caged animals have disappeared! The lab is a shambles.

Suddenly Sandy hears a roar and whirls to see the newly hatched egg, now a full-fledged mollusk-monster, towering over her. She screams and her mother rushes to her rescue. She grabs Sandy, throws a flask at the Kraken, cowers with her child in a closed closet.

The Kraken pounds & tears at the door with its huge tusk. The protection begins to give.

Returning from an egg-destroying party, Twillinger meets Rogers and they are petrified by the sight of the lab-monster battering at the door. Grabbing a carbon dioxide extinguisher, Twillinger attacks the thing with the gas, which keeps it at bay till the CO₂ is exhausted.

With quick presence of mind, Twillinger disconnects the hose, reconnects it to a live steam outlet and hot-blasts the sea-beast. It roars & writhes in agony. Rogers & military police arrive and riddle it with bullets.

The last of the Krakens is dead and the menace to mankind is over.

SCARE TEST



Welcome to Monster Academy, University of Ghouifornia. This is your first examination, which will determine your status as a student of the undead. A score of 8 to 12 correct will get you a genuine batskin Ax-chievement Award; from 6 to 7 will get you a genuine artificial imitation bat; and below that—you are hereby appointed the first Ghou! School drop-out!

The Furry Creature runs rampant in—

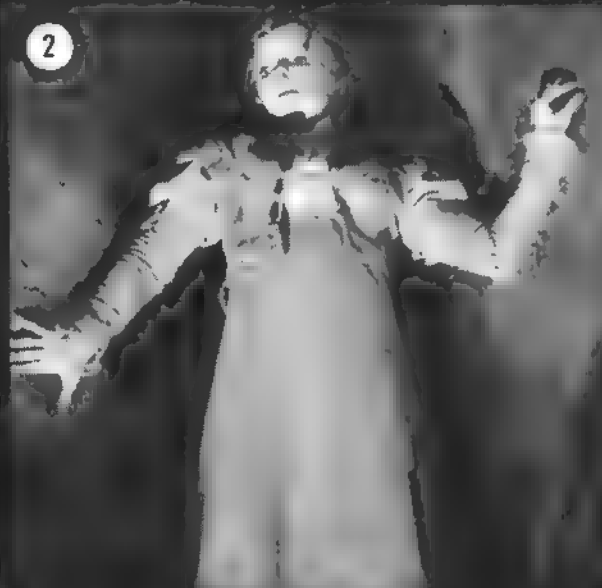
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- a. INVASION OF THE ANIMAL PEOPLE
- b. SNOW CREATURE
- c. HALF-HUMAN

Terrified and trapped is the girl from—

2



- a. ALBAUNE
- b. LAST TOMB OF LIGEIA
- c. THE BLACK CASTLE

Arthur W. Storn was the stand-in for—

3



- a. Peter Cushing in **CURSE OF FRANKENSTEIN**
- b. John Carradine in **THE HOUSE OF DRACULA**
- c. Basil Rathbone in **SHERLOCK HOLMES**

M. Valdemar asks: Is it—

4



- a. Anton Diffring?
- b. Basil Rathbone?
- c. Christopher Lee?

The ferocious smog-breathing dragon from—

5



- a. **WONDERFUL WORLD OF THE BROTHERS GRIMM**
- b. **DRAGONWYCK**
- c. **GOLIATH AND THE DRAGON**

The bodiless brain throbs with life in—

6



- a. DONOVAN'S BRAIN
- b. THE COLOSSUS OF NEW YORK
- c. THE LADY AND THE MONSTER

Pictured here is the man who starred in—

7



- a. BUCK ROGERS
- b. FLASH GORDON
- c. THE LION MAN

A bloodcurdling scene from—

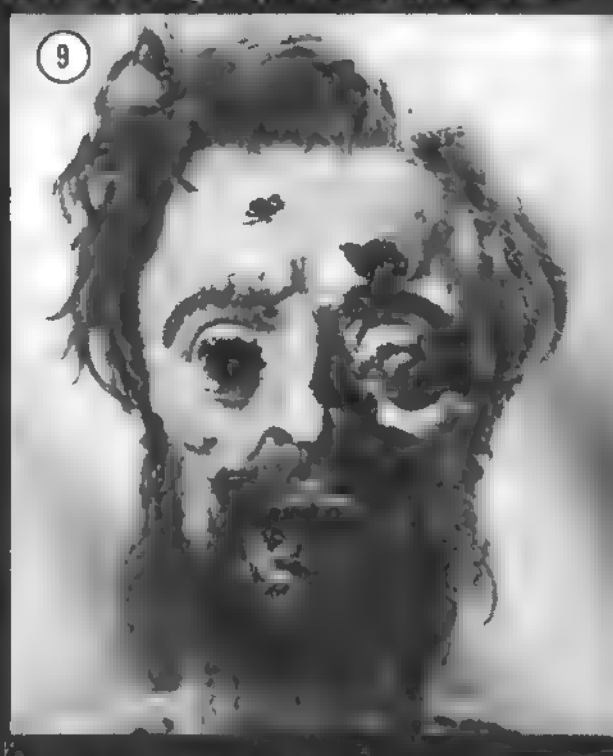
8



- a. Voodoo Woman
- b. THE SHE-CREATURE
- c. THE ICEMAN COMETH

Ahead of the game, this character was film—

9



- a. THE HEADLESS GHOST
- b. THE REVENGE OF FRANKENSTEIN
- c. THE CURSE OF FRANKENSTEIN

The insect creature of—

10



- a. MONSTER FROM GREEN HELL
- b. THE DEADLY MANTIS
- c. BEGINNING OF THE END

The Winkled Woman is treated in—

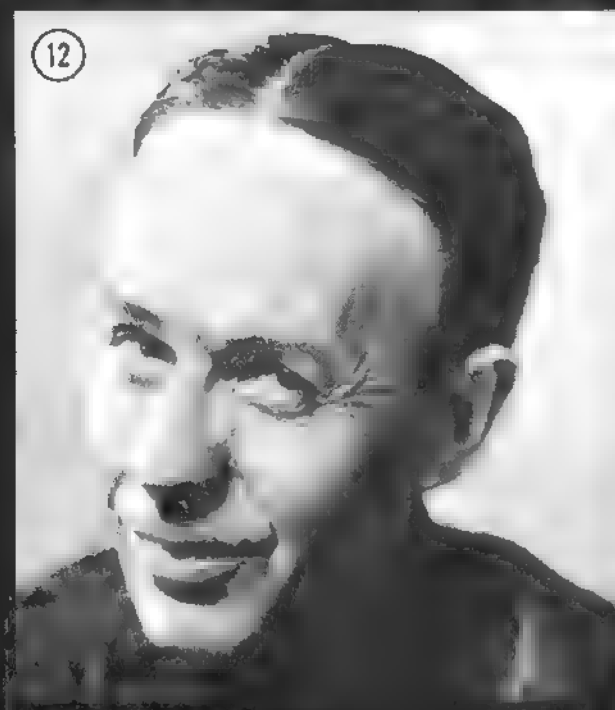
11



- a. THE LEECH WOMAN
- b. THE 4th MAN
- c. THE ALLIGATOR PEOPLE

Ernesto Vilches played the Chinese elder in the Spanish version of Lon Chaney's silent film—

12



- a. THE BLACKBIRD
- b. WHERE EAST IS EAST
- c. MR. WU

ANSWERS:

- | | |
|----|------------|
| 12 | —c. |
| 11 | —a. |
| 10 | —a. |
| 9 | —c. |
| 8 | —a. |
| 7 | —a. b & c. |
| 6 | —b. |
| 5 | —a. |
| 4 | —b. |
| 3 | —b. |
| 2 | —b. |
| 1 | —c. |

**...THEY'RE BACK AGAIN!
THE UNHOLY 4 KNOWN AS...**

THE HUNCHBACKS OF NOTRE DAME

PART II

WE PICK UP THE STORY FROM PART I OF LAST ISSUE'S FAMOUS MONSTERS....

In 15th-century Paris, on the day of the Feast of Fools, noisy & funloving students interrupt the performance of a play. Pierre Gringoire, author of the play "The Quest For Beauty", can do nothing to prevent them from upsetting the production.

Then the students turn their attention to a beautiful young gypsy girl, Esmeralda (Gina Lollobrigida), who is singing and dancing for the people of Paris.

Claude Frollo (Alain Cuny), archdeacon of Notre Dame Cathedral and an alchemist (the forerunner of our modern-day scientists, these alchemists were obsessed with trying to create gold out of other materials), attempts to clear the noisy crowd of people from the square, complaining that the merry-makers are disturbing his work. When Frollo is roughly handled by the students, his servant, Quasimodo (Anthony Quinn), the hunchbacked bellringer of the cathedral, rescues him from the mob.

uglier than thou

The people then begin to select the King of Fools, a title awarded to the ugliest man in Paris. Esmeralda spies the malformed Quasimodo and one look at his swollen, half-closed eye, jagged teeth and huge humped back is all she needs. She suggests that he be crowned King of Fools.

Later Frollo comes upon the procession, with the crowned and garlanded Quasimodo carried high on a throne. Frollo, furious with the people for ridiculing his servant, orders him to leave the carnival.

Walking towards Notre Dame, Frollo and Quasimodo see Esmeralda. Frollo, attracted by her beauty, orders the hunchback to abduct her. The bellringer tries to kidnap Esmeralda, but is arrested by a squadron of soldiers led by Phoebus (Jean Danet).

Phoebus, enchanted by the girl's charms, offers his protection and then tries to persuade her to meet him at an inn. Esmeralda is both fascinated and afraid of him, so she runs away.

Depressed by the failure of his play, Gringoire wanders into the Court of Miracles, a den inhabited by the vagrants of Paris. When discovered by the people in the square, the poet is seized and condemned to be hanged for trespassing. Esmeralda, pitying him, invokes a gypsy law and offers to marry Gringoire to save his life.

the whip of terror

The following morning, Quasimodo is punished for his attempt to kidnap Esmeralda. He is led to the public whipping wheel in chains and ferociously whipped by the King's executioner. After the punishment, Quasimodo's deformed lips cry out for water as the crowd jeers and throws rocks at him. Esmeralda is moved to pity for the monster and gives him a drink. Quasimodo looks at her through loving eyes.

Late that afternoon, Esmeralda, while dancing in the square, again encounters Phoebus. Not realizing that he is soon to be wed to Fleur de Lys (Danielle Dumont), and believing Phoebus loves her, Esmeralda agrees to meet the soldier in a tavern.

death & torture

That night, Frollo finds himself near an inn, and through an open window sees Esmeralda and Phoebus embracing. The jealous Frollo steals into the room, stabs Phoebus and quickly escapes.

Phoebus is not killed, but Esmeralda is arrested for attempted murder. Unconscious, Phoebus cannot reveal the name of his real attacker, so Esmeralda is sentenced with witchcraft. Under unbearable torture, she "confesses" and is sentenced to be hanged.

The next morning, Esmeralda is led before the great doors of Notre Dame to do penance. Quasimodo, seeing the girl who once helped him thus threatened, suddenly slides from the upper gallery of the cathedral, seizes Esmeralda, and carries her into the church, claiming sanctuary.

sanctuary

Quasimodo explains to her that, within the cathedral, no one can menace her safety. At first the gypsy girl is frightened by the monstrous hunchback. When she discovers his tenderness & faithfulness, she learns to appreciate him. Quasimodo, who has never known the comfort of human companionship, worships the girl.

King Louis XI, encouraged by the evil Frollo, decides to temporarily ignore the rights of sanctuary in order to capture Esmeralda and force her to fulfill the judgement of his court.

quasimodo attacks!

Hearing of the plan, Esmeralda's friends storm Notre Dame to rescue her. Quasimodo, believing the attackers to be the King's soldiers, violently fights them off.

The King's troops successfully assault the cathedral and Esmeralda is killed in the battle. Quasimodo sees Frollo and, knowing him to be responsible for the whole thing, throws the alchemist from the upper gallery of the cathedral to his death in the square below.

Quasimodo tragically follows the King's soldiers as they drag the girl's body to the burial vaults.

After the soldiers have left, the hunchback steals into the crypt and embraces the girl he loved.

Several years later, when the burial vault is reopened, two skeletons are discovered, locked in close embrace.

electrifying performance

Anthony Quinn, portraying the deformed bellringer of the cathedral, was the victim of a freak accident during the filming of *THE HUNCHBACK OF NOTRE DAME*. Quinn wore heavy, lead-soled shoes to give the character his shuffling walk. During a scene that was being filmed in the rain, he stepped on a wet electric cable line. The lead soles acted as a conductor, and Quinn received quite a shock. Fortunately, he was not seriously hurt.

cagney as chaney

Like another Lon Chaney classic, *THE PHANTOM OF THE OPERA*, there have been three major feature versions of *HUNCHBACK OF NOTRE DAME*. Yet, movie-going audiences in 1957 saw both grotesque characters on the wide screen once again, for in that year Universal released its cinematic tribute to Chaney: *MAN OF A THOUSAND FACES*.

Chosen to play the immortal actor of the silent screen (and one memorable talkie) was James Cagney, famous for his gangster roles. Supporting him was Dorothy Malone, Jane Greer and Jim Backus.

secrets of the man of mystery

Chaney's film chronicle begins with his early career as a vaudeville pantomime clown. When he discovers that his wife, Cleve (Miss Malone) is going to have a baby, he returns with her to the

home of his deaf-mute parents.

Cleva's fears that child will also be without speech and hearing causes many arguments, and the marriage is unsteady even after the birth of a normal, healthy boy (later to become The Wolfman, The Mummy and other such characters—Lon Chaney, Jr!).

When Cleva disappears, Lon takes his son to Los Angeles where he works as a movie extra at Universal studios, eventually getting character roles because of his remarkable talent with makeup. He marries Hazel (Jane Greer) and, thanks to his press agent (Jim Backus), wins the best role in **THE MIRACLE MAN**.

the hunchback howls again

Gaining stardom, Lon is handed the title role in **THE HUNCHBACK OF NOTRE DAME** by Irving Thalberg (Bob Evans). **PHANTOM OF THE OPERA** and other hits follow, but Cleva returns to cause more grief for the actor. Lon Jr. (Roger Smith) decides to live with his real mother.

Talkies arrive, but after one film Lon contracts throat cancer. The dying man's final gesture is to give his son the great Chaney makeup kit, and with it his confidence that his boy will become a good actor.

For his role as Lon Chaney, Cagney was required to re-create 22 of Chaney's most famous screen and stage characterizations, including the Hunchback, Quasimodo. The classic public whipping scene was completely duplicated, using two Cinemascope cameras in place of the 28 silent movie cameras that were required to film the original back in 1922. Bud Westmore spent hours preparing Cagney in makeup that closely resembled Chaney's own.

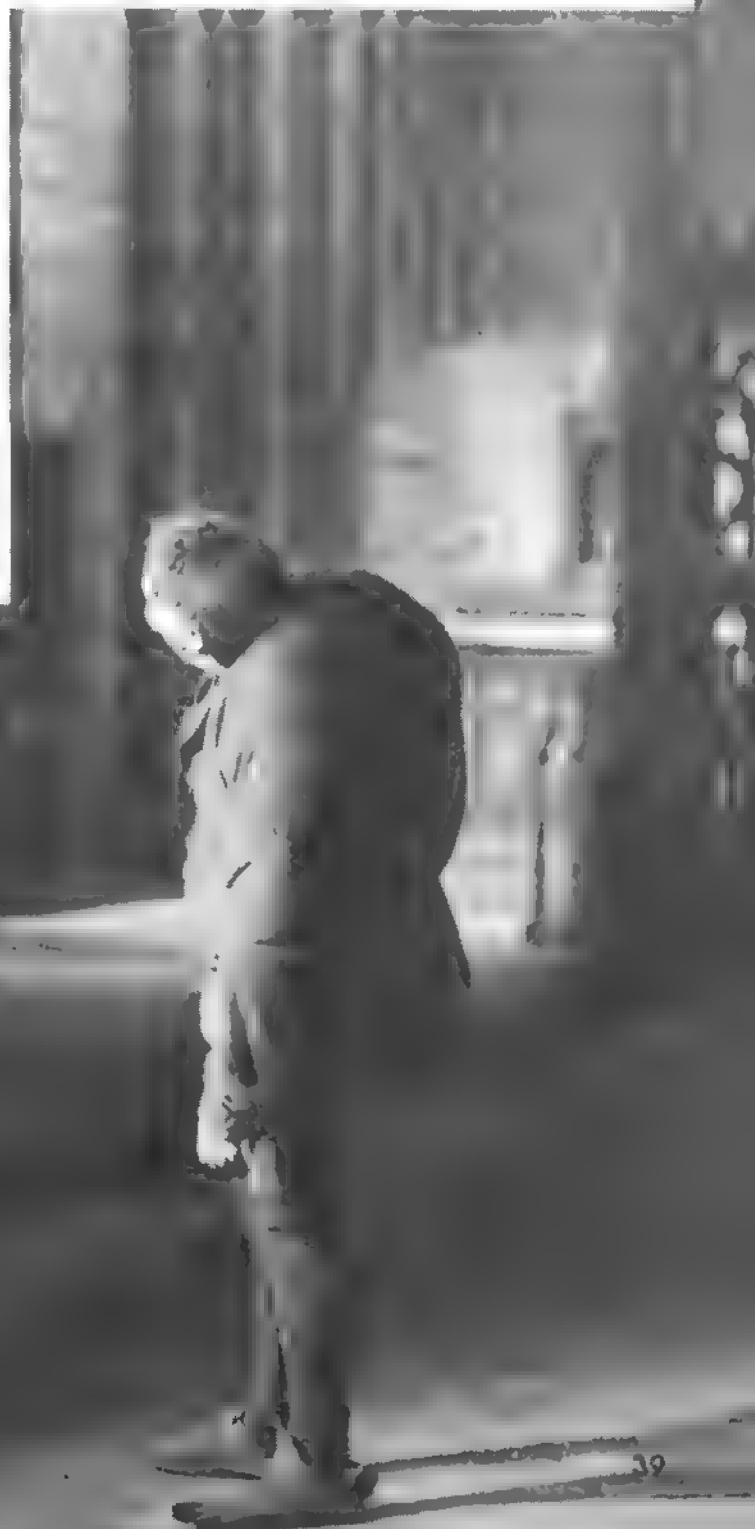
quasimodo was their father

Imagination was their mother.

We refer, of course, to the many other deformed hunchbacks who have shuffled their way across movie screens, usually to do the evil bidding of some mad scientist. Most famous among them are Fritz (Dwight Frye), the dwarfed assistant of Dr. Frankenstein in the original 1931 classic, and Daniel (J. Carroll Naish), the murderous slave of Boris Karloff in **HOUSE OF FRANKENSTEIN**.

All of these film hunchbacks owe their appearances in films to the great character created by Victor Hugo. Quasimodo, and his story of love and terror, shall live eternal.

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Original Screenplay by Edward T. Lowe • Directed by ERLE C. KENTON
Produced by PAUL MALVERN • Executive Producer: JOE GERSHENSON

Chapt. 1
"The Dark Intruder"

Bartholomew, his cat, was the first to sense the presence of the eerie intruder. Dr. Edelmann (Onslow Stevens) came out of his sleep with the shrill frightened sound of Bartholomew's spitting loud in his ears and the sharp sting of Bartholomew's claws in his lap. As he sat up, the cat gave a last terrified squawl and fled into the far shadows of the room with a whimper of sheer animal fright.

Dr. Edelmann sat up quickly. For a moment he thought he was still asleep and what he saw was part of a nightmare caused by the book he had been reading—"Adventures in the Supernatural." There was a dank tomb-like chill in the air, so unlike the soft garden warmth that had lulled him into his doze. In the fireplace the flames were thin pallid fingers that seemed to struggle for existence against an overwhelming, invisible force.

He turned toward the French doors and something caught at his throat. A chill touched his spine and the short hairs on the nape of his neck rose.

A man (John Carradine) stood in the shadowy doorway, watching him with intent, glittering eyes—a thin, sharp-featured man with oddly pointed ears and talon-like hands. A man whose opera cloak draped his form like . . . like the folded wings of a gigantic bat.

But that was absurd—grotesque. Edelmann cleared his throat sharply. "Wh-who're you? What are you doing here?"

The thin face twitched with an almost sardonic smile that became instantly pleasant. "Dr. Franz Edelmann, the great surgeon? I am Baron Latos. I have come to you for help."

"But—but it is 5 o'clock in the morning."

"I apologize for the intrusion. Travel for me is extremely difficult and I have come a long way." The baron's smile held a hint of concealing more than it told. "I promise to explain everything before sunrise, if you will but be so kind as to lead me to the basement room of this castle."

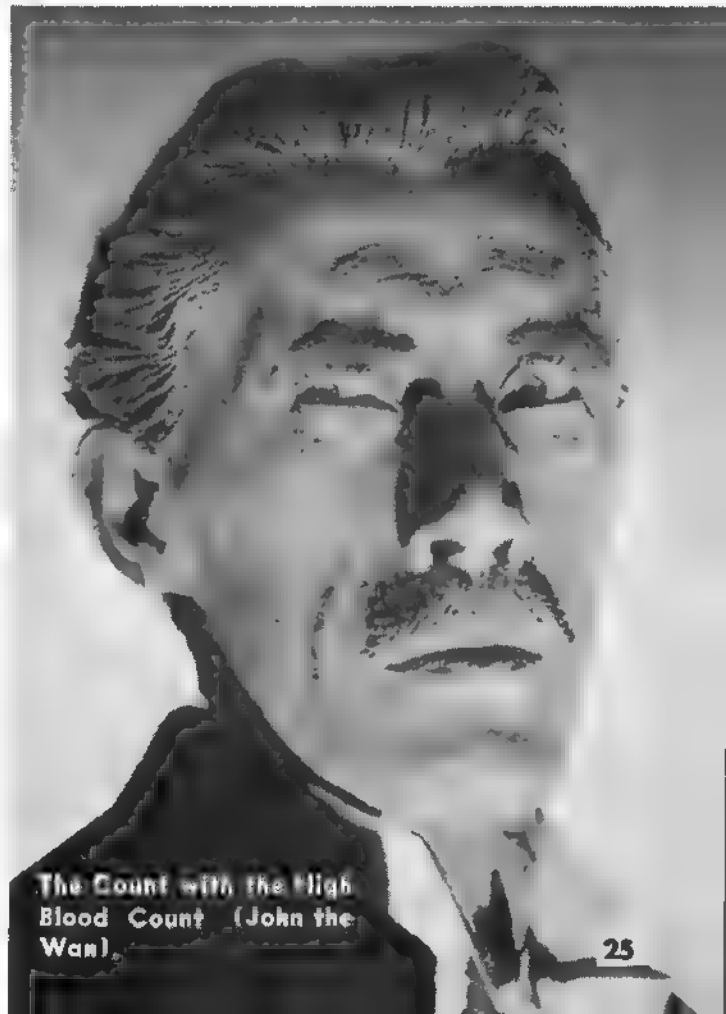
Surprise caught at Edelmann's nerves but now, combined with the sharp sense of danger, was a mounting thrill of excitement, a feeling of standing upon the verge of some great discovery. Without a word he turned and picked up a candle-holder. As he did so his mind caught the swift sensation of silent mocking triumphant laughter swirling in a vacuum of time. His hand, holding the flickering candles, trembled and then was firm. He led the way.

Chapt. 2
"The Vampire's Tomb"

As they moved down the shadowy stone steps, Baron Latos said pleasantly, "Tell me, Doctor, do you believe in immortality . . . not of the soul, but of the body?"



Your World Famous Host, Larry Talbot, invites you to turn the page and enter the Mansion of Monsters—THE HOUSE OF DRACULA!



The Count with the High Blood Count (John the Wan)

The Caped Gruesader!



"Get thee hence, Thing of Evil!"



Edelmann turned sharply, the coldness touching his nerves. "Medical science refutes such an idea."

"As it denies the existence of vampirism," Baron Latos said softly.

"Not certain physical aspects," Edelmann said. "There are recorded cases of victims driven to believe they are vampires in need of human blood, thru some chemical unbalance in their blood or thru purely psychopathic causes."

The thin figure stirred with silent mirth. "Then you doubt the supernatural—yet I noticed the book you were reading . . ."

"I find it difficult to believe a human being can change into a bat, feeding on human blood to attain eternal life. But what has that to do with us, Baron Latos?"

"A great deal, perhaps," the figure said quietly and threw open an ancient door. For a moment the candles' rays fell full upon a great stone coffin resting on blocks of masonry. "You had no idea this was in the basement when you rented the castle."

Edelmann sprang forward, eyes bulging as he stared at the dust-covered coat-of-arms graven deep on the coffin's lid. "The—the Dracula crest. The seal of the house of Dracula, and men have whispered that the Draculas were vampires."

Chapt. 3 "Blood of Dracula"

He whirled then and the knowledge was ice in his breast, even before he met the mocking, luminous eyes of the strange figure and saw the identical Dracula crest on the ring of the one who had called himself Baron Latos. "Yes, Doctor. Doubt if you will, but you see before you a man who has lived thru the centuries on the blood of helpless innocent victims. That is why I have come here, knowing of your studies, to plead with you for some release from the dread curse that enslaves me."

Edelmann swayed dazedly. "Legend says a vampire must return to the soil of his grave before sunrise—"

"In that coffin," Dracula snarled, "is the soil of my birthplace. I need only return here before the rays of the sun can touch me and I am safe." A pleading note came into his voice. "But you must save me. You have done so much for others."

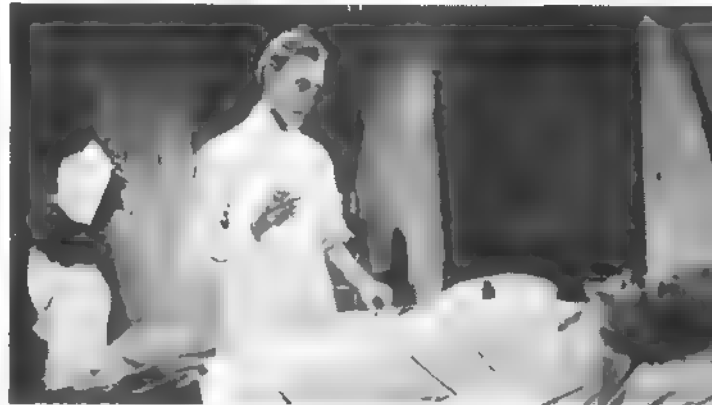
Inside Edelmann's brain the swirling emotions were settling. After all he had come to this remote castle near the village of Visaria partly because so much rumor and legend and dread tales revolved around it. He had sought this and now it was within his grasp. He straightened. "Your case is a challenge to medical science—science against sorcery. Perhaps in my research there is an answer. I will try."

But with the new day the weird happenings took on a character of unreality, of a nightmare too well remembered. Only the tireless drive of



Lab at first sight.

Roles reversed! Dracula administers to the Doctor!



Mad Doctor Edelmann (Onslow Stevens). Blood of Dracula flows in his veins.



There's a wolf in every doctor's office.



Sometimes the doc's work gets him down.



the scientific urge drove Edelmann to recall his promise. *Science against sorcery*. That was the challenge. In the pocket of his laboratory smock was the thing that fired his imagination, tore at his very sanity.

In the pocket of his smock lay a flask of *blood drawn from the veins of a vampire!*

During the early hours of the day there was no time to begin the research. His regular patients and routine labors kept him tied down. Of course his assistants did all they could. The lovely Miliza Morell (Martha O'Driscoll) handled records and patients with quiet skill. Nina (Poni Adams), the beautiful hunchback whom one day, with research and experiment, his skill would restore to whole-bodied loveliness, maintained his laboratory and the precious mold cultures that might revolutionize surgery. But the time came at last that he could view the blood smear thru his microscope.

The corpuscles were there. It might be normal human blood except for those other microbes, unnamed & unnameable, moving their grim way across the field. Dr. Edelmann's breath caught. Was he gazing for the first time upon the parasites of vampirism?

That night when Dracula appeared at the appointed hour the doctor was aflame with hope. In his excitement he failed to realize the significance of the greeting between Miliza and the vampire. It was obvious they had met before. But for once Edelmann's mind was too full of his discovery. "If I am right, Count Dracula, we have only to discover an antibody that will consume the parasites of vampirism to effect a complete cure. It will take time but I promise you my best efforts. Meanwhile I will give you a transfusion of my own blood. It will help temporarily."

When Dracula had gone, Miliza burst into the laboratory, her face drawn with concern. "Doctor, a man was here a short time ago demanding to see you. He seemed terrified. When I said you would be busy for an hour he turned and ran off, muttering 'Too late. I am lost.' He said his name was Larry Talbot (Lon Chaney Jr.)."

Chapt. 4 "Curse of the Werewolf"

"Talbot?" Edelmann murmured, still dazed from the transfusion. "I don't recognize the name. He'll probably come back." He was interrupted by the sharp ringing of the phone. When he replaced the instrument his lethargy was gone. "Quick, Miliza—my instruments. And you'd better come along. That was Inspector Holtz of the police. A most extraordinary thing."

Holtz (Lionel Atwill) met them at the door of the village jail. He mopped his forehead grimly. "A bad thing, Doctor. This young fellow—Talbot, his name is—came here a while ago demanding to be locked in a cell to keep him from committing murder, he said. We locked him up to



THE WOLF MAN: Lon Chaney Jr.

Getting up in the world.





Larry Talbot's Headache Commercial.

A-door-able Dr. Edelmann.



The Mad Doctor strikes.



humor him but he's getting violent so I thought we'd better call you."

Inside Edelmann stared sadly at the young handsome figure behind the bars. Only horror in the man's eyes marred the pleasant lines of his youthful face. At the sight of Edelmann he cried, "It's too late. I went to plead for your help but it's too late now. The moon is rising. And when it rises full, I'll turn into a beast—a werewolf, whose one desire is to kill—kill!"

"Now, now," Edelmann soothed. "You're imagining—"

Before he could say more, a ray of the full moon crept into the cell and in its weird blue light he saw the horror. For as the moonlight fell on Larry Talbot, a terrible shriek was torn from his throat. Then he fell to the floor, writhing, and before their horrified gaze the change took place. In cold horror Edelmann saw the young face turn bestial, saw the long fangs jut from slavering jaws, saw the coarse hair spring from the smooth young hands whose nails were suddenly become terrible talons flexed with their lust to rend human flesh.

Edelmann was suddenly aware that Miliza had buried her face in his coat. "Can't you help him? Please help him!"

"I can do nothing now," Edelmann said, and turned to the gaping Holtz. "In the morning, when the seizure has passed, bring him to me. I will do what I can."

The next day was busy and it was almost nightfall when Dr. Edelmann finally faced the distracted Larry Talbot. "I think I can help you. Your trouble is due to a crowding of the brain because the cranial cavity failed to enlarge sufficiently. In these cultures we are growing a new mold that has the power to soften human bones, to permit enlargement of the skull without an operation."

"Then you can save me?" Talbot cried. "But not tonight," Edelmann had to reply, averting his eyes. "The mold grows so slowly. Our facilities for producing it in the proper humid atmosphere are so limited. You must wait—wait here until we have enough."

"But tonight," Talbot choked, "tonight the moon will be full again! I can't go thru it again, not even for your promise of future salvation. I can't, I tell you." And with a terrible, despairing cry he whirled and fled out the door into the night.

Chapt. 5 "The Devil's Hole"

With Miliza at his heels, Edelmann raced after the shadowy figure. But their shouts were unavailing and their speed could not equal the flight born of hysteria. Helplessly they saw Larry Talbot flee to the cliffside and then vanish suddenly from sight. When they reached the spot there was nothing visible but a deep pit, known locally as the Devil's Hole, where an endless

Told ya I told ya Famous Monster!



KILL KILL KILL



FRANKENSTEIN: Glenn Strange:



Looking for Donovan's Brain, perhaps?



The Monster escapes (above) as he pushes Lionel Atwill (right) and other officer aside like matchsticks. Below, Frankenstein strides into the streets of Vasaria, terrifying townsfolk with his mighty brute strength.



The sleeping Monster slowly wakes from its nightmares.

tide surged thru the unknown caverns far below.

"There's a slim chance," Edelmann gasped. "If the tide has carried him into an open cavern, we may rescue him yet. Get Siegfried & Steinmuhl, the servants, to bring ropes. I'm going down." Then he glanced up at the blazing light of the rising moon. "But not until the moon has set."

But impatience clawed at his nerves and while the moon still hung above the horizon, Edelmann let himself be lowered into the Devil's Hole, armed with only a lantern. He had to find Talbot, to bring him back for the treatments that could save his life and sanity—his very soul.

In a sloping cavern, above the rip of the moaning tide, Edelmann saw fresh footprints in the sand. Bending low he followed them, deep into the very bowels of the cliff.

He was trotting like that, bent over and heedless, when the hurtling figure flew out of the darkness and smashed him down. He caught the stench of fetid, bestial breath upon his face and felt the agonizing rip of animal claws tearing at his throat. By the glow of the fallen torch he caught sight of Talbot's transfigured face, in-

human & terrible in the grip of the unholy seizure. "Talbot," Edelmann panted. "No! Wait! Give me time . . ."

Then the words locked in his throat as the vise-like talons dug into yielding flesh. His brain spun and his eyes bulged. His breath became a torment in his lungs.

Then suddenly the strangling grip eased and above him he saw the face of the tortured, bewildered Talbot emerge from the face of the beast. "Thank God!" Edelmann rasped hoarsely, struggling erect. "The moon has set and there is still hope."

Talbot stared. "You know something? There is hope?"

"This cave," Edelmann cried. "It has just the right humidity and warmth to grow my mold. Before the next moon we will have an ample supply to save you. Look! See the old rusted instruments of torture? This cavern must be the ancient dungeon, still connecting with the castle."

Suddenly a low moaning cry escaped Talbot's lips. Following his pointing finger, Dr. Edelmann felt his hackles rising. There in the soft ooze of

the cavern's floor lay a hideous monstrosity, a grotesque mockery of tortured humanity (Glenn Strange).

Chapt. 6 "The Undying Monster"

"The Monster!" Edelmann gasped. "The Frankenstein Monster! I knew that many years ago Dr. Niemann revitalized it, but then they both disappeared near this castle. That skeleton near by must be Niemann, destroyed by his rash re-creation." A surge of flaming excitement swept him up. "Where he failed, I can succeed. I shall bring the Monster to life and learn from him the eternal secrets of life & death."

In the laboratory next day Nina greeted the doctor's announcement with horror. "You can't! You must not. Destroy the evil thing now, before he destroys you as he has all his other creators."

Watching the stir & pulse of life between the electrodes on the Monster's throat, Dr. Edelmann frowned. "No, Nina. I shall give him only enough strength to live and teach me his secrets—not enough power to move & destroy." He smiled. "Everything is working out perfectly, Nina. Have no fears."

But that night his house of cards came tumbling down. Nina burst into the laboratory, pale & trembling, a short time after Dracula had gone. "Doctor! Dr. Edelmann—quick! That Baron Latos is taking Miliza. She follows him like one in a trance. And when I saw them just now his reflection did not show in the mirror."

With cold fear gripping his heart, Edelmann raced from the laboratory. "Dear God, what have I done, allowing that evil thing to come into our midst? Nina, Baron Latos is in reality Count Dracula, the vampire. You must prepare

for a transfusion at once. It is the only way to keep him occupied until dawn halts his power."

"A transfusion?" Nina gasped. "But you can't. You are still weak from the last one."

"Don't argue," Edelmann gasped. "A soul is at stake."

He raced into the garden. In the swift light of the torch, Miliza fell back, panting. Dracula whirled, a snarl on his thin lips, Edelmann forced a smile. He must not let the Count know that he suspected. "Baron! Come quickly. I think I have discovered something. We must have another transfusion at once."

Chapt. 7 "Slave of Dracula"

But in the laboratory Edelmann knew suddenly that something was going wrong. From the stupor of the transfusion he sensed rather than saw Dracula's evil, triumphant smile. The vampire had done something. But what? Staggering from the table, Edelmann watched the figure vanish into the night.

And then the knowledge came to him. "Miliza! He has seized her will so that she must come when he calls. He is going back for her now. Nina, quick—get Talbot. He is in love with Miliza. He can save her—if I fail."

Sick, dizzy, still weak from the drain of blood, Edelmann staggered toward Miliza's bedroom, clutching the only weapon he knew—a crucifix. He burst into the room, holding the cross aloft. At the window, Dracula spun round in defiance, dropping the helpless figure of Miliza. The sight of the cross brought a quiver of agony to the vampire's face. He turned away his eyes, shrinking back as Edelmann forced himself onward.

Then, with a wild, inhuman cry of rage & frustration, the vampire leaped from the window

3 RARE POSES FRANKENSTRANGE!



IN THE CLUTCHES OF FRANKENSTEIN



and in his place flapped a gigantic bat that vanished into the lower reaches of the castle just as the first rays of dawn lifted above the horizon. Edelmann fell into a chair, panting, facing Nina & Larry Talbot, who were holding Miliza. "It is over now. With the dawn he is powerless. And before another night, his evil shall be gone forever from this earth."

Chapt. 8 **"Curse of the Undead"**

With a last desperate surge of strength he made his way to the basement. The coffin lay closed, ugly and pregnant with evil. With a last supreme effort Edelmann dragged it out full into the rays of the rising sun and threw back the cover.

While a soundless shriek of mad agony seemed to quiver in the air, the form of the vampire dissolved into eternal dust. In its place lay only a dusty skeleton. But as Edelmann sank down beside his handiwork he seemed to hear taunting triumphant laughter from afar and a coldness touched his nerves.

Thruout the day he was nervous and unusually upset. But it was not until nightfall that realization came to him with the full impact of unutterable horror.

He guessed it first when Bartholomew spat and fled from his approach. He looked down at his own hands and saw them turning into webbed claws. He looked into the mirror and saw his own image dissolving, but not before he had glimpsed the bestial face that replaced his own kindly smile.

Then, as the first madness of transformation gripped him, he moaned, "Lost! Lost! In that last transfusion, Dracula took my blood but replaced it with his own. Now I am a vampire! Dracula lives again in my veins. I must have blood—blood!"

Chapt. 9 **"A Monster Dies, Another Lives"**

Dimly he heard knocking at the locked laboratory door, heard Nina's voice calling frantically, "Doctor! Are you ill? Why don't you let me in?"

Within him two natures fought. The vampire drew him toward the door, lusting for the blood of the girl outside. But something stronger within him resisted and at last he won. Slowly the spell left him. His hands & face became normal. But within his aching soul was the knowledge that the seizure would come again & again, stronger & stronger until he could no longer find the strength to resist.

He opened the door. "I'm all right, Nina. Just weak from the transfusions. You must go at once and prepare enough of the mold culture for your operation, my dear. I promised to straighten your back. It must be done at once."

But Nina shook her head. "First Larry Talbot, Doctor. It is almost time for full moon again. I can wait a little longer."

Edelmann dropped his head. "Dear God, give me time—time."

They operated the next day and with the first night of the full moon they saw their triumph. Facing the moon, Larry Talbot fought against the urge to become the wolf man again . . . fought & won. Watching Miliza in his arms, Edelmann turned away sick at heart. He had won & lost. One monster had been destroyed—but another was coming to life within his own veins.

Chapt. 10

"Murder by Moonlight"

Walking alone, Edelmann saw Siegfried (Ludwig Stossel) loading a wagon to drive to the village. In the light of the moon he could see the man's throat, pulsing with rich red blood, and a terrible hunger grew within him. Like a cat he hurdled the terrace rail and ran forward.

On the road Siegfried sensed the presence in the wagon behind him and turned. "Why, Dr. Edelmann. I didn't know you—" and then the moonlight fell on the contorted bestial face and the words broke in a scream of sheer horror. There was no more because tearing claws were



Hunchback (Notorious Dame) meets Her Doom.

The angry Frankenstein knocks out 2, attacks Talbot!





"Climb upon my knee, Sonny Boys!" Glenn Strange entertained sons of screen comic Andy Devine (1945 setside scene).

ripping at his throat, sharp fangs sinking into the fat vein of his neck.

In the village men heard that one yell and saw the terrified team fleeing. They ran out in time to see two figures fall from the bounding wagon. One was up instantly, running like an animal into the darkness. The other lay still in the road in a widening pool of blood. A fury seized them and with wild yells they set out after the running figure.

Fun Time with Frankenstein.



Edelmann was in his laboratory, his seizure gone, his panting breath stilled when the mob, led by Holtz, reached the castle. With a terrific effort of will he faced them calmly. Siegfried's brother was in the front of the crowd. "Doctor, my brother was killed tonight by a beast, a human monster! It could be none other than Talbot, the wolf man you sheltered. He must die!"

"No!" Edelmann declared. "I swear Talbot is cured. And he has not been out of the castle tonight. You have my word."

But when the mob had gone, Talbot had moved to Edelmann's side. "Thank you for saving me from their fury, Doctor. Now I must know. I saw you leap upon the wagon, behind Siegfried. I saw you run back ahead of the mob. Tell me the truth."

Edelmann dropped his head. "It is true. My blood has become contaminated with the blood of Dracula. But I beg of you not to tell yet. Give me time—time to operate on Nina as I promised. After the operation I promise you—the curse will be removed forever from this earth."

Silently Talbot bowed his head and left. Edelmann sat alone but presently he began to flex & twist his fingers and as he twisted they seemed to change into beast-like talons. Then, with a hoarse cry of abandon, he whirled to the inner laboratory where the Monster still lay strapped to its life-giving generator. Without pausing, Edelmann sprang to the switches and turned them full on.

As the current surged and crackled through the electrodes, Edelmann threw back his contorted vampire face and shouted, "Kill! Kill! I'll give you the strength of a hundred men! We'll kill & destroy!"

"No! Doctor, you must not! Stop!" Nina's frantic pleading voice whirled him around. She was standing in the doorway, wide-eyed in horror.

Chapt. 11 "Fate of the Hunchback"

"You!" Edelmann cried hoarsely. "Spying on me, weren't you? I don't like people to spy on me." He began to move toward her slowly, ominously, clawed talons flexing hungrily. Paralyzed with horror, she stood motionless. Slowly his fingers closed upon the beautiful whiteness of her throat. Slowly her twisted body bent backward.

A thunderous pounding echoed thru the halls of the castle, the sound of many voices shouting. Edelmann heard them vaguely but they held no power to penetrate the drumming lust for slaughter that filled his being.

Not until Holtz and his police burst in, followed by the mob, did Edelmann drop his lifeless victim. Miliza & Talbot ran forward to bend beside her. Edelmann faced the horrified crowd



with the snarl of the beast on his still bloody lips. "Now you know!"

"Take him!" Holtz gasped, and his police sprang forward.

Chapt. 12

"Battle of the Monsters"

But at that moment there came a rending crash from behind and gasps of horror from the mob. Edelmann whirled and a harsh yell of triumph burst from his lips. The Frankenstein Monster, bursting with hellish life, was rising from his table, tearing away the steel fetters like a string. Before anyone could move, the Monster leaped in front of Edelmann, hurling the police aside as if they were dolls.

Holtz sprang forward in an effort to grab Edelmann and Larry Talbot joined to help him. With a roar the Monster tore them away. Holtz, spinning helplessly from the blow, crashed into the

great electrodes. There was a tearing, blinding flash of purple flame and then horrible silence, with the air heavy with the odor of ozone & scorched flesh.

Edelmann snatched up a club and whirled on Talbot. "You—you betrayed me to the police when you promised not to. For that you will die . . . die!"

Crouching, half-dazed by the Monster's blow, Talbot saw the advancing figure. On the floor at his feet lay Holtz's pistol. Talbot snatched it as Miliza covered her eyes in horror. "Back, Dr. Edelmann! Don't come any nearer! Don't make me do the thing I must if you attack me!"

Edelmann's only answer was a snarl and a leap. With a sob of despair Talbot raised the pistol and fired twice, point blank. Edelmann fell with a crash and lay motionless at his feet.

A terrifying roar of fury whirled Talbot. The Monster was almost upon him. Backing away, Talbot emptied his pistol into the great chest



Lon helping Glenn into his costume.

Onslow Stevens (left) makes up his stand-in, Carey Loftin.





Rare shot of Lon Chaney with his stand-in, Walter DePalma.

with no more effect than so many puffs of wind. Faces crowded the doorway, gaping.

"Get out, you fools!" Talbot shouted. "It's the Frankenstein Monster. Run for your lives!"

Chapt. 13 "The Castle's Doom"

He caught at a huge wheel-mounted cabinet of chemicals and sent it rolling into the Monster's path. The gigantic misshapen creature flung out a huge hand to brush it aside. Talbot saw the bottles & flasks crash down, saw their strange & unknowable contents run together and fuse & blend and then explode into a great searing sheet of unbearable flame. The volatile fluids, combining, had set off an unquenchable combustion and in its very midst was the howling, writhing Monster.

Flames leaped & roared, clawing at draperies & woodwork, feeding hungrily on cabinets & chairs & files of papers. Thru the smoke & flame Larry Talbot caught sight of Miliza's figure motionless on the floor. Head down, face covered by one upflung arm, he burst thru the wall of fire, caught her up and fled from the room.

Behind him came an explosion, a fierce inhuman shriek of agony and then the first rumbling thunder of collapsing walls & floors. Thru the empty, smoke-filled halls of the doomed castle, Larry Talbot fled with his precious burden.

The night air was cool in his face, the freshness sweet in his aching lungs. He ran on & on while behind him the great castle cracked against the night sky in a great crimson gout of flame and then folded inward into rubble. **END**

When THE DEVIL COMMANDS

—there's
the devil
to pay!

The year was 1940. Diabolical forces of war were wrecking Europe. Columbia announced that it would make a terrifying Karloff film called **THE DEVIL SAID NO**, based on a novel of "shivery excitement" by William F. Sloane. The book, "The Edge of Running Water."

The mystery-horror tale which follows the adventures of a rising young psychologist in a remote farm house.

Against a normal enough background, events begin to take on shapes of terror, with a tinge of the Unknown.

A woman dies. Julian Blair, physicist, inventor, disappears.

There is a chill wind blowing—hints of things beyond the borderland of the natural—and there are the strangely believable researches of a half-mad electro-physicist looking for a way to communicate with the dead.

ernest allan poe

"It was as if Edgar Allan Poe had written one of his horror stories in the style of Ernest Hemingway," reported one critic of Sloane's previous book, "To Walk the Night," and here was another, even spookier.

Imperceptibly the events diverge from the comfort of ordinary existence and become dis-





Dr. Blair's greatest experiment. Will it be his (Karloff's) last?



An open & shut case? That's about the size of it! And note wide tie of 1941—once again in style in 1967!





Karloff about to give a demonstration to one of his skeptical critics.

quieting, with a touch of strangeness for which no name can be found.

Of "To Walk the Night" (later done on TV) it was said:

"... a most skillfully imparted gust of chill from Somewhere Else."

"... an admirable excursion into another dimension altogether, a journey into anxiety & fear."

"... two strange deaths, a most exciting batch of superscience and a fantastic solution."

"20th century incredulity is forgotten during the breathless tale."

And "The Edge of Running Water" was even better received:

"Cold chills & thrills combined in a most unusual item for those who crave a touch of the unknown, a bit of wrestling with things beyond human ken and footprints pointing to foul play."

foul play & foto play

So they wrote a script for it—at first called it **THE DEVIL SAID NO** but eventually released it as **THE DEVIL COMMANDS**—and cast Boris Karloff at the head of the cast as Dr. Julian Blair, who had spent most of his life working to perfect a machine that would register peoples' brainwaves and record them on a chart.

Steel yourself for the iron hand of horror! the public was warned.

You'll thrill with terror as Boris Karloff, the master of blood-curdling horror, pierces the veil beyond the grave. What forbidden secrets lie hidden on the other side of the tomb? Will man ever penetrate the plane that separates the living from the dead? Is there any way of communicating with those who have passed on?

In **THE DEVIL COMMANDS**, these unsolvable mysteries are forthrightly attacked.

Boris Karloff put his best film footage forward as Dr. Julian Blair, who took a giant step ahead, advancing an entirely new theory and creating an incredible electrical machine which helped him probe the weirdest mysteries of Death's domain.

Because his theory was so new, so radical, he needed the services of a professional spiritualist and used one to furnish a living link between his machine and those who have passed on.

science vs. the supernatural, the plot of the picture

Bereaved by the death of his wife, Dr. Blair (BK) throws himself body & brain into the problem of bridging the barrier between life & death. His daughter Anne (Amanda Duff) and his former assistant, Richard Sayles (Richard Fiske), become increasingly alarmed at his monomaniacal dedication to his work.

He even electrocutes his own housekeeper in the fanatic pursuit of his experiments.

At last he feels forced to seek the assistance of a spirit medium and contacts the famous Mrs. Walters (Anne Revere). She agrees to assist him in his unorthodox work. But despite every precaution, the collaboration between the scientist & spiritualist ends in disaster. Mrs. Walters sacrifices her own life in a kind of 20th century electrical Iron Maiden.

Dr. Blair is now in deeper than he ever intended. He has committed a series of scientific murders—but murders nevertheless. Yet, he must go on.

He turns now to his own daughter! "Help me, Anne! For your mother's sake ... for my sake ... for the sake of all mankind!"

But when his own flesh-&-blood balks at being encased in the robotic-looking metal machinery that has been created to serve as a mental bridge between this world and the next, Blair's patience—and his mind—snap.

The mad doctor attempts to force his own daughter into one of the death traps.

Anne struggles for her life.

The spirit medium (Anne Revere) goes into her trance for Dr. Blair.





He lost a bet to his girlfriend and now has to suffer what she does each time she goes to the hairdresser.

Great Shot from the Great Days of Karloff.



Dick rescues her at the last minute.
But the end is not yet.

the room that roared

It has been over a quarter of a century since the editor saw **THE DEVIL COMMANDS**—some of you may have been more fortunate to catch it on a Son of Shock revival on TV—but he still remembers with a rise of his hackles the turbulent conclusion of the picture.

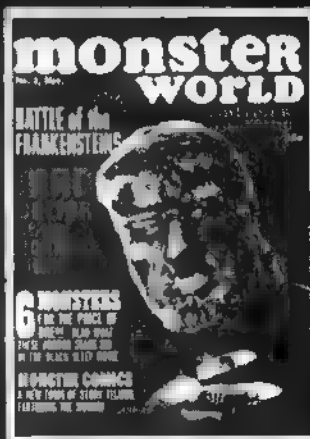
A long table with weird props surrounding it, human forms encased like mummies in metal caskets.

The whine & whirr, the crackling & pulsating of rheostats, generators, coils, tubes, spark-gaps, as voltage energy & high-frequency radiation are forced to impossible heights.

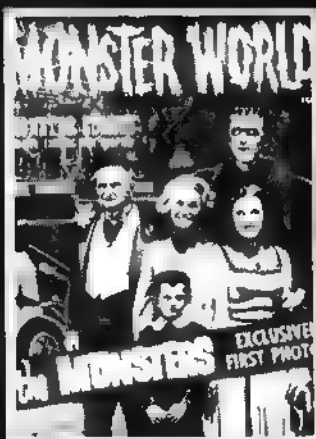
The bodies vibrate & strain in their metal cocoons, gyrate & jitter, threatening to burst their bonds. Loose objects hurtle about the room as tho in the grip of a hurricane. A titanic, tornadic force tugs the occupants forward as tho into a 4-dimensional vortex.

When the very fabric of space seems about to be ripped asunder, there is a thunderous explosion. Dr. Blair is dead. He tampered in God's domain, meddled with things man was meant to leave alone. A generation ago, in the pre-Cryogenic Age, they still had such superstitious notions.

END



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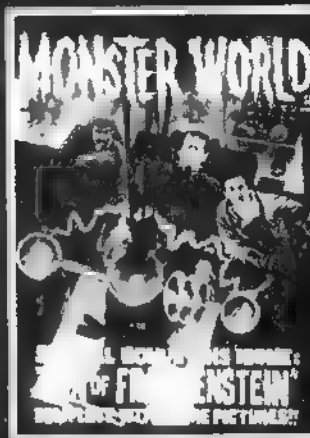
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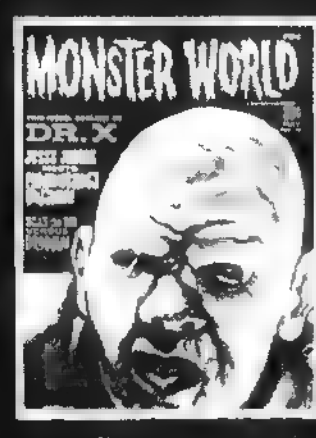
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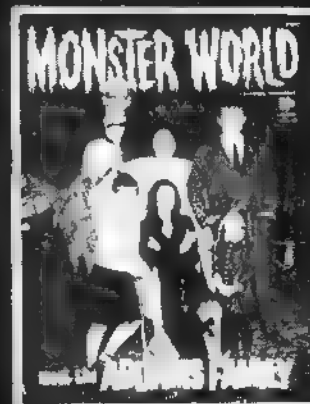
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Mummy fans MICHAEL KLUZ, FRANCIS QUARRACINO, BRUCE JAY KRONENBERG, GERALD F. SARAUER, JOHN J. HENEGHAN, DAVID KERNDT, STEVE JACOBSON, MILES J. LEFLER & CHUCK BALLINGER should be pleased to see this scene from Universal's *THE MUMMY'S GHOST* with Lon Chaney & Frank Reicher. (Mr. Reicher died recently at the age of 89.)





***THE CREATURE FROM THE UNIVERSAL LAGOON* menaces again for Blacky fans GENE PEIFFER, DENNIS ANDERSON, CARMEN FINAMORE, ALVIN APPLEBEE, RICHARD HOLCOMB, WM. KELLER & VINCENT RICHARDS.**



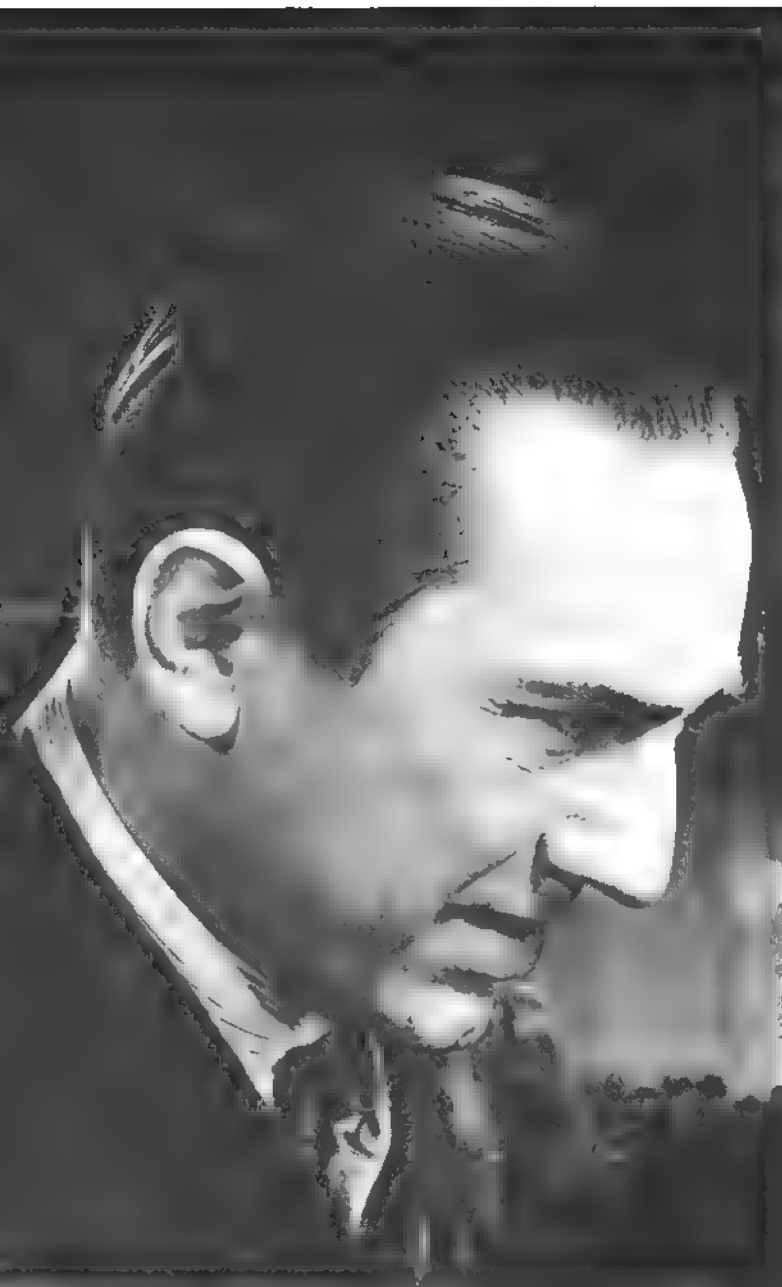
Comic Buddy Hackett swings into the dragon's mouth, in **THE WONDERFUL WORLD OF THE BROTHERS GRIMM**, for **MICHAEL SELVERME & PAUL PORDY**



Frankenstein fans wanted to see The Monster on the table. And here he is, for JILL ELDRIDGE, M. D. GARYNARGI, LARRY SAVAGE & FRIENDS, JOHN SHAVICK, CHRIS D. MICKLE, GREG WAND & JEROME SMETANA.

Followers of mighty Tor Johnson will be delighted to see this scene from PLAN 9 FROM OUTER SPACE. These fans include AL RITTMER, TERRY WALSH, RON EDWARDS, MIKE BOONE & ERIC JAMBORSKY.





PART II

THE RAVEN

Chapter 11

TRAPDOOR THRON

The clock chimed 10:30. In Jean's room, there was a slight movement at the foot of her bed. Slowly, a trap-door was revealed rising. Bateman was about to lift himself up thru the opening when a crash of thunder & a flash of lightning caused a branch from a tree directly outside the window to break the glass, waking the girl whose first glance fell on the darkened figure at the foot of her bed. Screaming, she rushed from the room into the arms of her fiance. He suggested they change rooms once more.

In Vollin's bedroom, the doctor demanded an explanation from Bateman.

"The girl does not concern you. Why did you go to her? Answer me! *Why!*" Vollin nearly screamed the last word, harshly lashing at Bateman's face.

He was momentarily interrupted by a very tired guest who asked for a sleeping pill.

"It is now 11 o'clock. The job begins," Vollin said.

**CONCLUSION OF
THE 1935 CLASSIC
UNIVERSAL HORROR
PICTURE**

Chapter 12

THE DESCENDING BLADE

Bateman quietly entered Judge Thatcher's room and the old man was forcibly dragged downstairs. His cries of help were heard by Halden who saw the evil butler carrying Thatcher downstairs and hurled himself after him in an effort to free the judge. Bateman pushed the old man thru an opening in a wall, then turned to club Halden into insensibility. He then took the Judge to Vollin's dungeon where the doctor serenely awaited their arrival in front of his imposing knife-shaped pendulum.

"What's the meaning of this, Vollin?" Judge Thatcher angrily blurted out.

"My servant is a little uncivilized, so I ask your forgiveness," Vollin stated with mock concern. "Now I see you can hardly stand on your feet. Bateman, see that Judge Thatcher lies down," the madman commanded, and Bateman forced the judge to lie on the slab where he was immediately held fast by the steel manacles.

Looking up, the judge caught sight of the razor-sharp pendulum swaying back & forth above his head.

"What's that thing?" Thatcher questioned, half in curiosity, half in terror.

"A knife," Vollin told him.

"What's it doing?"

"Descending," came the same sweet voice of the tormentor.

"What are you trying to do to me?" Thatcher continued, unable to believe this nightmare of nightmares was actually taking place.

"Torture you!" Vollin openly admitted.

"Oh, try to be sane, Vollin," the captive implored.

"*I am the sanest man who ever lived!*" Vollin's eyes blazed. "But I will not be tortured. I tear torture out of myself by torturing you." He began laughing with inhuman relish. "Fif-teen minutes," he stretched the words. "There's the clock; you can see it!" He pointed to a dial high on the chamber's wall.

"Torture waiting . . . waiting! Death will be sweet, Judge Thatcher!" he triumphantly gloated, then burst into more uncontrollable laughter.

The knife continued its descent.

Chapter 13

ELEVATOR TO DOOM

Vollin left the suffering judge for a moment to go over to a wall where he flipped yet another mysterious lever.

Upstairs Jean awoke with a start as she felt her entire room slowly descending into Vollin's dungeon. Her screams awoke Halden, who rushed upstairs and almost fell to his death when he opened the door to Jean's room to discover a gaping hole.

As Jean reached the dungeon level, she found Vollin smiling before her.

"Do not be alarmed! I have a pleasant surprise for you," Vollin assured the girl, then sealed her behind a steel shutter.

Meanwhile, Halden quickly succeeded in rousing a husband & wife and they hastened to the room downstairs to attempt to pry open the panel. Halden attempted to phone the police but discovered the line was dead. Suddenly, steel

shutters slammed down over the door & windows of the room.

"There is now no way of getting in, no way of getting out," Vollin announced with pleasure.

Vollin again went over to Judge Thatcher, who could but watch helplessly as the pendulum swung back & forth, slowly nearing his body.

"Do you mind if I smoke?" Vollin sarcastically laughed, striking a match.

While Vollin enjoyed the mental & physical agony Judge Thatcher was enduring, Jean continued to scream for Jerry.

"Bateman, tell her to stop," Vollin commanded, as Bateman mutely shambled off to obey the order.

"What are you going to do to Jean?" Judge Thatcher moaned.

"Oh, I have the most delightful plan for her," replied Vollin sardonically.

Bateman threw the lever which revealed Jean's room. As she caught sight of the ugly criminal, she retreated into the farthest regions of the small chamber.



"He said *stop*," Bateman told her, catching the horror which had entered her eyes.

"Well, he's mad. What will he do to me?"

"He won't hurt you," Bateman promised.

"Will you help me?" Jean begged. "You will help me, won't you? You'll help me get out of here?"

"No . . . No!" Bateman shook his head. "Vollin . . . he's going . . . fix my face." He gestured to his deformed features.

"I tell you he's mad. He won't help you. *I'll* help you!"

Chapter 14 IN THE MADMAN'S CLUTCHES

Just then, Vollin called to Bateman from the other room. Bateman obediently left Jean, closing the steel shutter behind him. Vollin had flipped the lever which controlled the secret panel above—it was time to greet his other guests.

"You know what to do, Bateman," Vollin said, as Bateman slunk off silently towards the steps leading from the panel.

Holden, followed by Geoffrey & Mary, rushed down the steps and stopped before the imprisoned Judge Thatcher. He attempted to free him but the switch controlling the manacles was locked. Vollin set Jean free. Vollin gave orders for Bateman to bring Halden to him and, under gunpoint, Vollin began to address them all.

"You are just in time to be witnesses to a wedding ceremony. Now the ceremony begins. Too bad Judge Thatcher cannot be with us . . . but if we speak loudly enough, perhaps he can hear us. At any rate, *we* can hear."

Vollin's eyes were the eyes of a fiend incarnate. "I'll soon be rid of my torture. *Rid of it!*" he hissed. "And I'll be the sanest man who ever lived! Now . . . I have a pleasant surprise. Bateman. Do as I ordered, Bateman . . . the switch!"

Chapter 15 THE ULTIMATE TORTURE

Bateman threw the switch. A steel panel was thrown back to reveal another chamber.

"My gift to you two. The place in which you will live. A humble place but your love will make it . . . beautiful. All right, go in," Vollin ordered. But the couple were immobile with fear. "*Go in!*" commanded the insidious doctor, leveling his revolver on the lovers.

As Jean & Jerry entered the tiny room, Vollin continued to gloat over the mysterious chamber: "You will live in this place forever & ever! It will be the perfect marriage—the perfect love! You will never be separated . . . *never!* Bateman! Bateman . . . Come on, Bateman, close it!"

Bateman finally threw the lever and the door slowly closed upon the two clinging figures.

"Forever & ever!" Vollin's voice continued to echo as the steel door at last entombed them. Turning to Bateman, Vollin glorified himself. "What a delicious torture, Bateman. Greater than Poe! Poe only conceived it. I have done it, Bateman! *Poe—you are avenged!*" he screamed in delight, waving his arms and almost collapsing in a fit of unending inhuman laughter.

"What happens in that room?"

"Another one of Poe's devices, Bateman. It's the room where *the walls come together!*"

Chapter 16 MONSTER VS. MADMAN

"It won't take long, Bateman, until they're crushed—dead!"

"That girl . . . dead?" Bateman said as if the thought of such a thing horrified even him.

"Why not? You have killed in your time."

"You *monster!* You *like* to torture!"

"Yes . . . I *like* to torture," Vollin wickedly conceded. "You've done nobly, Bateman. Now I'll do nobly by you."

But Bateman's one spark of goodness continued to kindle inside him. "She . . . crushed to death?" he muttered.

"Yes."

"*No! No!*" Bateman declared with a new & bold determination, as he moved to throw the switch that would free the beautiful girl.

"What are you doing!" demanded Vollin.

"First, I'll let her go," Bateman told him, as he raised his hand to move the lever.

"If you touch that switch, Bateman, I'll not fix you."

"No!" growled the misshapen form.

"You'll stay the way you are, Bateman!" Vollin threatened, his finger on the revolver's trigger.

"No!" Bateman shouted, and with one quick movement he threw the lever. Vollin fired, the bullet striking Bateman in the stomach. As the young lovers ran from the opened room, Vollin attempted to club Bateman, but the wounded victim lurched into the doctor, causing him to fall and strike his head on the stone floor. Then, while the others watched in helpless terror, Bateman painfully dragged Vollin's still form into his own torture device. Dying, he hurled himself at the control panel and managed to throw the switch, sealing Vollin's doom.

As the steel door slowly closed, Vollin regained consciousness. "*Bateman! Bateman! Forgive me!*" he screamed but the others were hurriedly going thru Bateman's pockets for the key which would free Judge Thatcher—whose life span was now limited to barely a minute!

As the knife was within an inch of his heart, Thatcher was freed by Halden.

Inside the room which he had devised for his victims, Dr. Vollin gave a final scream as he brought his hands up to his face to mercifully faint seconds before the two crushing walls forever finished the madman's career of brilliance . . . and insanity.

Chapter 17 LAMENT FOR A MONSTER

Driving home in their car after the terrible ordeal, Jean could not but feel pity for the man who had given his life to save theirs.

"Poor Bateman."

"Yes, darling. He saved us from being crushed, all right," Jerry agreed; and added, with his arm around the girl, "I think I'd better finish the job, don't you? Only a little more gently."

"So you're the big bad raven, huh?" She looked up.

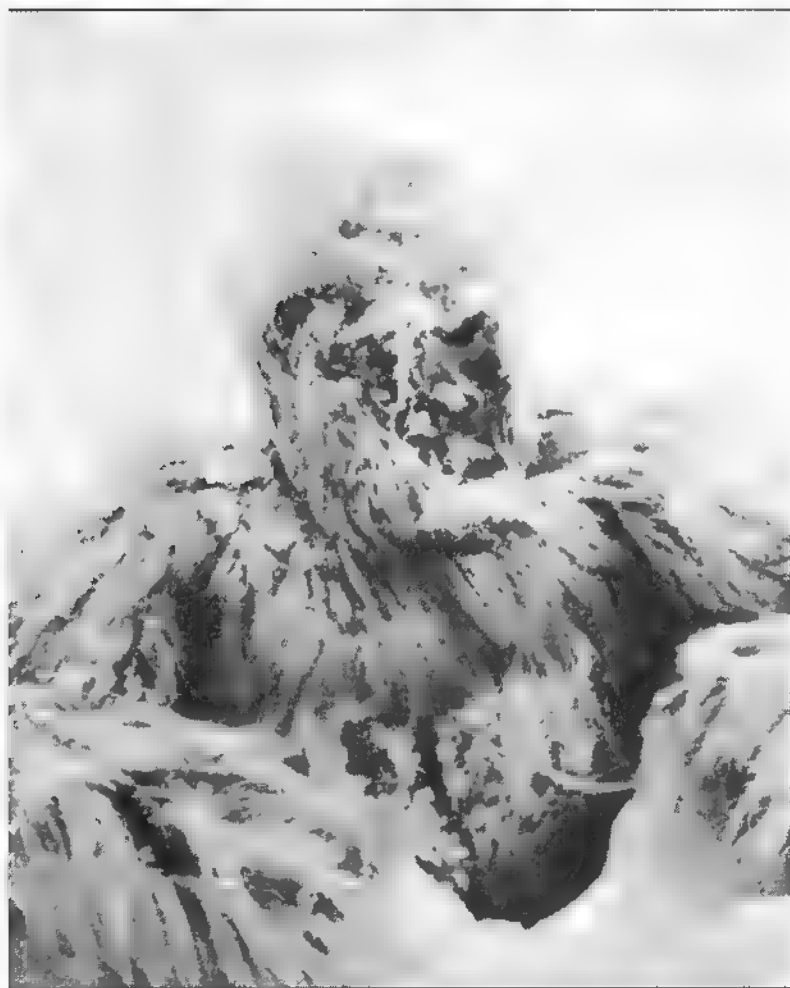
"Um humm!" he hummed, bringing her head to his shoulder.

END

MYSTERY PHOTO

NUMBER

51



THERE'S NO MAN LIKE AN ABOMI- NABLE SNOWMAN

But you *know* he can't be THE ABOMINABLE SNOWMAN OF THE HIMALAYAS because we just used his picture several Mystery Photos ago.

How about WHITE PONGO?

WHITE PINGO?

WHITE PINGO-PONGO?

TERROR IN THE MIDNIGHT SUN. (There was such a picture, made in Lapland.)

Is it the infamous INGAGI?

Or famous A. Bominable Snowman from THE 7 FACES OF DR. LAO?

Only the Shadow knows!

But you'll know too if you can successfully respell the words BAN STEAM into the title of the picture.

(First winner gets a cup of frozen custard—from Custard's Last Stand.)

ANSWER
TO MYSTERY
PHOTO
NO. 50



That "face of fear" lastime belonged to a picture variously known as 3000 A.D., 1000 YEARS FROM NOW and . . . CAPTIVE WOMEN! We're still swamped with readers who recognized HOUSE OF WAX, such as Dan Farren, Paul Vinikis, David Poole, Ricky Ramey and Dan, Jon & Art Daniels.



GIRLS AND GHI





Portrait #11

Fraid Astore Goes Into His Trance

Remember the theme song of that great film *THEY ALSO SHOOT HEARSEES*? "I'm Dancing With Tears in My Eyes 'Cuz the Ghoul in My Arms Isn't You!"

Evelyn Ankers hankers to trip the light fantastic with David Bruce but he doesn't want to play the Man from Ankle. Instead he seems more interested in showing her the "size of the one that got away". The bat, that is. "It was *this* big," he tells big-eyed Evelyn. "You should have seen its wing span.

"How do you know it wasn't Bela Lugosi?" she asks.

"Because it didn't flap with a Hungarian accent," he replies.

Well, we could keep up this flow of conversation all issue but, after all, *THE MAD GHOUL* has more pressing business.

His pants have a crease in them.

Or hadn't you noticed he was panting?

Evelyn did.

END



DEAD-LETTER EDITION

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Beaver Dam, Ky. 42320
likes giant beasts and
monsters like Godzilla and
Mothra. He'd like to ex-
change comments about
movies with someone who
likes the same...

MARILYN OGLE-
TREE, 159 Chappell Rd.,
NW, Atlanta, Ga. 30314
is a 21 year old college
student who is crazy about
vampires. Marilyn would
like to write to someone
interested in Japanese hor-
ror flicks...

TERRY ROLAN 4803
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Texas is interested in
make-up, Karloff, Chaney,
Lugosi and Borland. He
makes his own movies...

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taining reviews of PLAN-
ET OF THE APES &

THE LOVE WAR...

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of horror filmdoms great-
est actors. Send your
choices to him, in order of
preference...

ANITA TALLENT,
Route 1, Lysterly, Ga. 30730
is 14 years old and her
main interests are witch-
craft and monsters...

MIKE PRESSLER, 440
North Broad St., Carlin-
ville, Ill. 62626 is 10 years
old and especially enjoys
films about Frankenstein
and his Immortal Mon-
ster...

ELLEDOUGHERTY,
107 Oakwood Ave., El-
mira Heights, N.Y. 14903
has been a life-long fan of
Peter Lorre and would like
to write to another fan of
this great star...

BRET McCORMICK,
4920 Meadowbrook Dr.,
Ft. Worth, Texas 76103
would like a pen-pal who
specializes in the gory,
gruesome & grisly. He pre-
fers the classic horror
movies to the new sci-fi...

GARY CHARWIN, 27
Cody St., Fords, N.J.
08863 is 15 years old and
interested in almost every-
thing, especially vampires
and girls & ghouls...

STEVEN FROST, 121
Ave. P, Brooklyn, N.Y.
11204 is 12½ years old
and likes all horror films
and actors...

LYNNE KITCHENS,
P.O. Box 201, Marks,
Miss. 38646 is 13 years
old and is looking for a

goryspondent who likes
Karloff films...

MAXRIDGWAY, 1331
Flynn St., Alua, Okla.
would like to write to
someone who enjoys the
films of Karloff, Price &
Lee...

PAT TAYLOR, 430 W.
15th Place, Chicago Hgts.,
Ill. 60411 likes horror
films and wants a response
from a female, 14 or over

JOE McROBERTS,
6125 Rugby Ave., Hunt-
ington Park, Calif. 90255
is interested in making
paper - mache monsters.
His favorite actor is Lon
Chaney, Jr. ...

GEORGE J. REFUTO,
19 Locust Ave., Staten
Island, N.Y. 10306 is
working on a complete list
of horror and science fic-
tion films. He is looking
for someone to help him,
especially with rare foreign
titles...

PATRICIA DODD,
Route 1, Menlo, Ga. is 10
years old and interested in
witches and science fiction

FRED SCHMIDT, 122
E. Emans Ave., Allen-
town, Pa. 18103 is 14
and interested in were-
wolves & vampires...

That's all for this issue.
Incidentally, if this issue's
GRAVEYARD EXAM-
INER is not as packed
with stories as you would
like, I'm sincerely sorry.
Not many of you have sent
in photos & stories to
share with other readers.
Remember, we want to
hear from YOU!

ARTISTS OF THE MONTH!



LON
CHANEY

Bright New Talent BILL
NELSON gives us his in-
terpretation of the Phan-
tom Face of The Miracle
Man. More neat Nelson
drawings are to be found
in the pages of the new
PHOTON... and 14
other fantastic faces of
LON CHANEY (includ-
ing "Face 1001") are to
be seen in Bill's great
CHANEY FOLIO, which
Forry Ackerman calls "a
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and a sure turn-on for
other horror star fans too!"
For 2 great 8"x10" sam-
ples from the portfolio
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son, 4104 F Townhouse
Rd., Richmond, Virginia
23228.

MONSTERS OF THE MONTH

A BRAVE GIRL



BILL TROY



JOE MARTINE



As this polaroid proves, JULIE RODNEY visited the ACKER-MONSTER in his lair—and lived to tell the tale! She even dared venture into the Beast Cellar to see the Hungry Monster ... and all that was left of the last fan who came to visit the Hungry Editor.



BRIAN AKERS



ROBERT NASON

THE TRANSYLVANIAN TWIST!



DAVID DEACON



KIM MURPHY



THE TRANSYLVANIAN TWIST!
Jonathan Frid, dressed as BARNABAS COLLINS, does the Monster Mash with KATHRYN LEIGH SCOTT at a party for the opening of their film, HOUSE OF DARK SHADOWS.

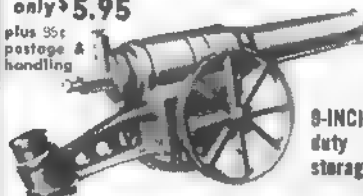
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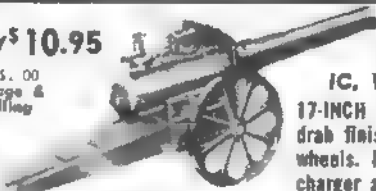


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ORIGINAL TYPE CANNON!**

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handling



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FULLY AUTOMAT-
IC. WITH BIG BLAST!**

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MONSTER



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All Different . . . only 50¢**



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LOOK WHAT'S
ON THE WALL!**

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WOMEN TAINT! MEN PASS OUT!

**CAN YOU TAKE IT WHEN YOU PLUNGE
THIS "NEEDLE" INTO YOUR VICTIM'S ARMS?**



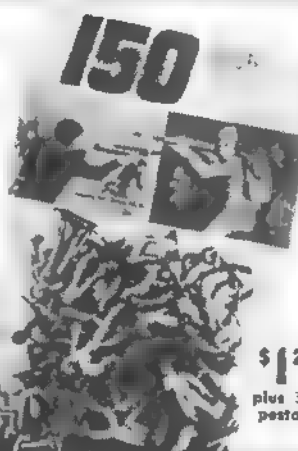
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When You Blow
the Silent Whistle!
People
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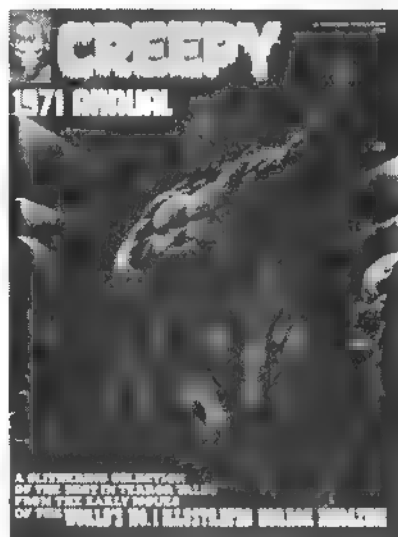
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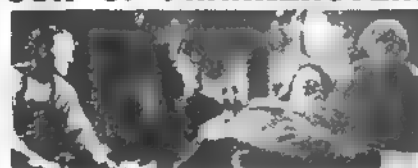
FRANKENSTEIN GETS EVEN and his "revenge" makes this the scariest monster movie ever made. The Stalker Walker gives an unforgettable performance. The dark, dank mood of this film is not for the lighthearted. Full of fight and night, it is just right for your Monster Film collection. (Available in both black & white or in supernatural Technicolor.) This 8mm film is a full 200 feet. Black & White, \$6.95, Technicolor, \$14.95.



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DON'T EVER sneak into a Mummy's Tomb. If you do, you may be in for the same revenge as in this movie. A centuries-old mummy starts out to avenge the opening of his crypt in Egypt. How he does his dirty work, and the chills involved, make THE MUMMY'S TOMB a far-from-dreary, excitingly eerie film. 8mm, 200 feet, \$6.95



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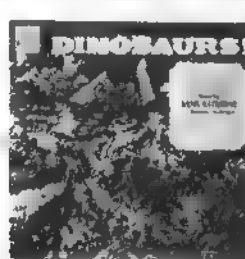
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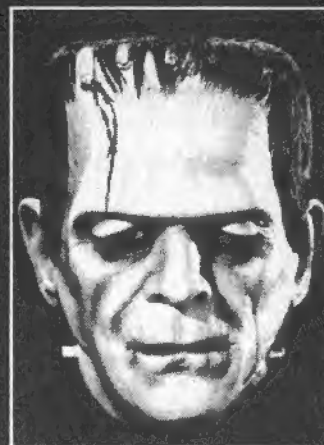
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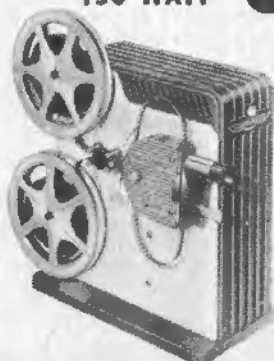
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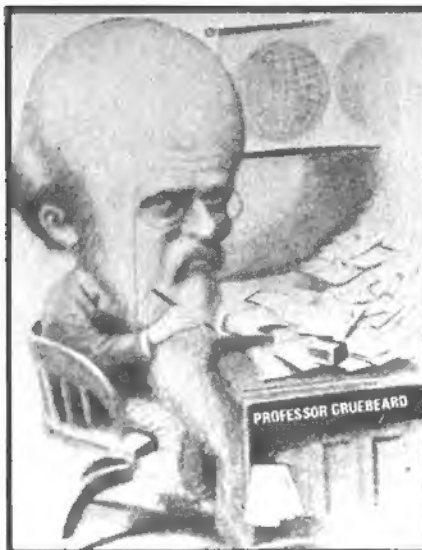
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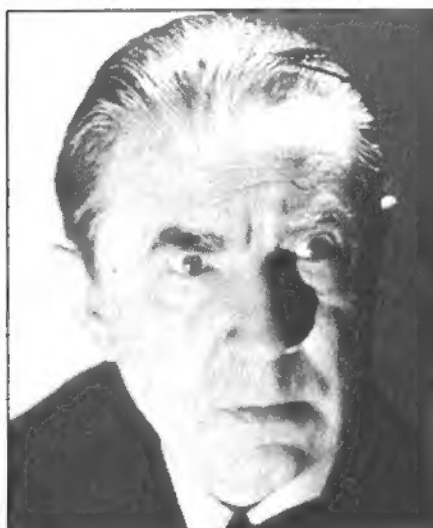


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Q I have recently visited the grave of Bela Lugosi, and found on his headstone the inscription: "Beloved Father." Could you please tell me his wife's name, the number of children he had and their names? I've been a fan of his for a long time, and never even knew that he was married!—PATI DONELSON, Sun Valley, Calif.



BELA LUGOSI
how many children?

A Three strikes and you're out, Patti. Mr. Lugosi was married three times! First to Beatrice Weeks in 1924, then, after a divorce, he married Lillian Arch in 1933. Lugosi was divorced again 20 years later, and married Hope Lininger in 1955, a year before his tragic death. Bela Lugosi, Jr., his only son, was born during his second marriage.

Q Does a Christopher Lee fan club exist? If so, please give me the address, for I would like very much to become a member.—GRANT CREEGER, Torrance, Calif.

A Not only does a Chis Lee fan club exist, Grant, it's been thriving & growing strong for many years. For complete details, write to the club's president.

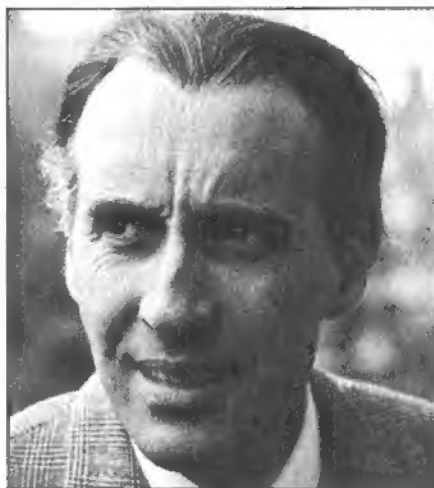
Mrs. Gloria Lillibridge, 281 Centerville Road, Warwick, R.I. 02886.



CHRISTOPHER LEE
does one exist for him?

Q Are you sure that Peter Cushing starred in SCREAM & SCREAM AGAIN? I saw his name up on the marquee, but didn't see him in the film!—PVT. LARRY SANDS, Ft. Campbell, Ky.

A You have to look fast, Larry. Cushing is in the film, but his role as



PETER CUSHING
does he really star?

politician Benedek is so short that it hardly rates "star" billing.



VINCENT PRICE
plays similar role

Q I once saw mention of a film called WITCHFINDER GENERAL, which was supposed to star Vincent Price. I don't remember it ever being released. Can you tell us what happened to it? Also, what has Mr. Price been up to lately in the field of horror films?—LORETTA CONNOR, Canoga Park, Calif.

A The picture you spoke of, Loretta, was released, but not under the title WITCHFINDER GENERAL. It came out last year as THE CONQUEROR WORM. In his newest horror film, CRY OF THE BANSHEE, Price plays a role very similar to the one in the previous movie. Price is also scheduled to star in THE GRAVESIDE STORY, a film that was originally to feature Peter Lorre, but was shelved after his death.

That's all we have room for in this issue. Don't forget to send your questions in to PROF. GRUEBEARD, Famous Monsters, 145 E. 32nd St., New York N.Y. 10016. Then just sit back and keep checking out this space each issue for YOUR answer!

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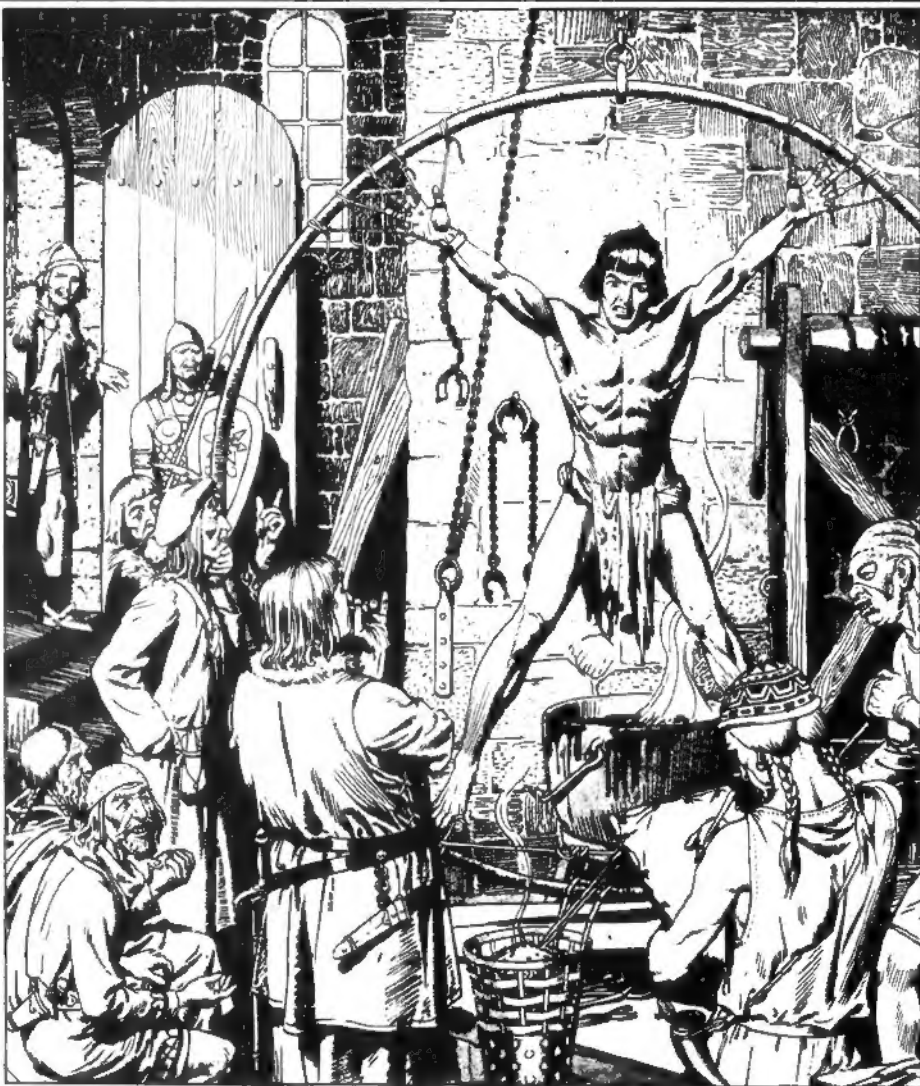
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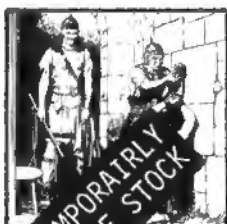


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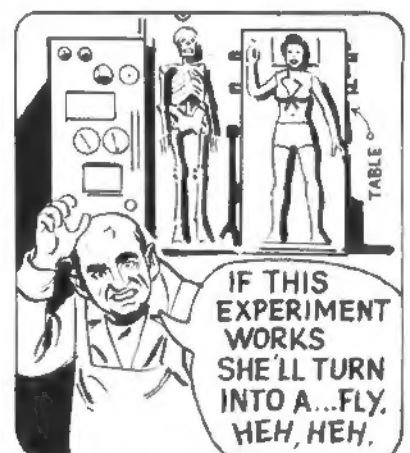
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